FFR / MAR. 1990

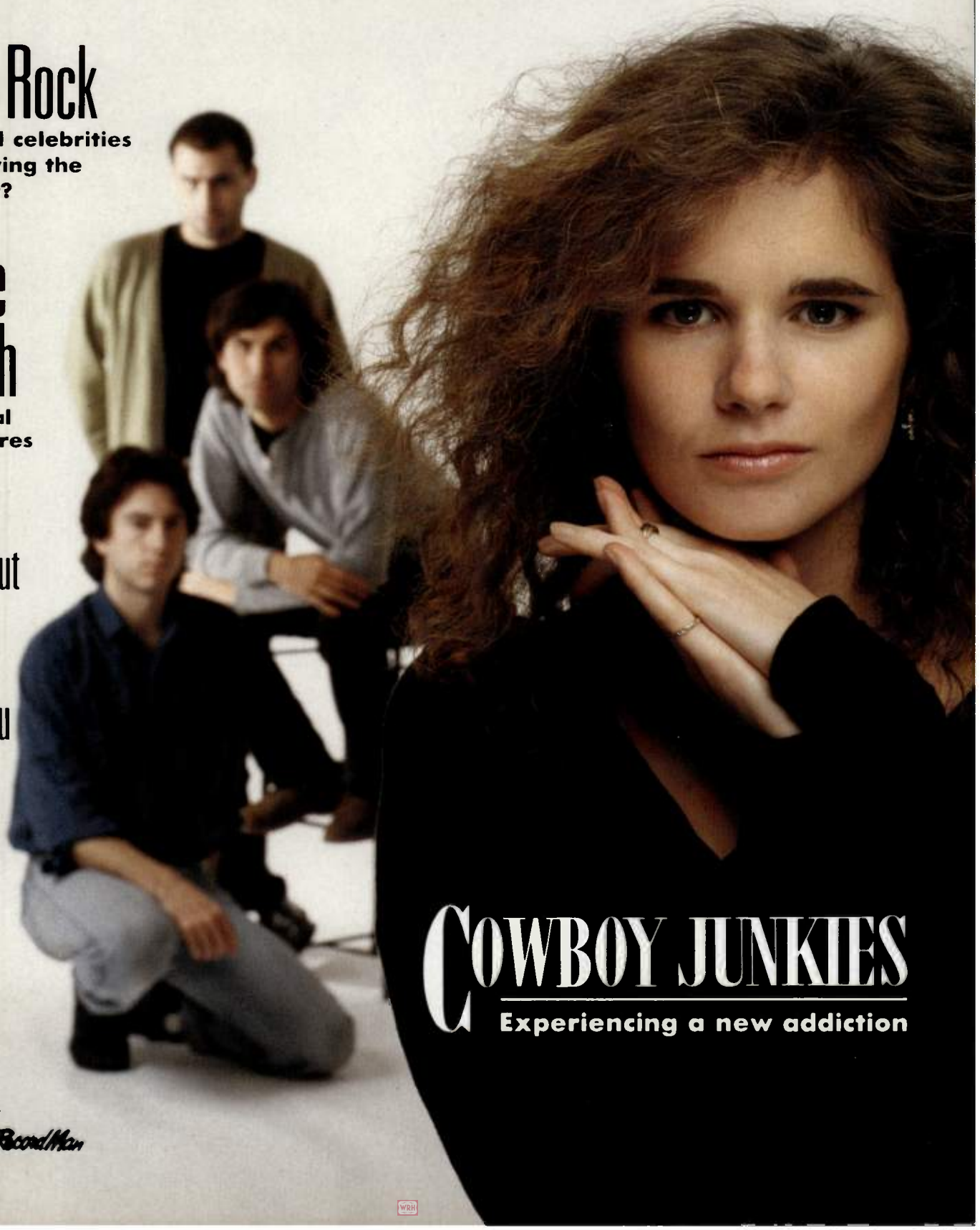
NETWORK
ENTERTAINMENT

Eco Rock
Should celebrities be saving the planet?

Kate Bush
Sensual pleasures

Men Without Hats

Mitsou



COWBOY JUNKIES
Experiencing a new addiction

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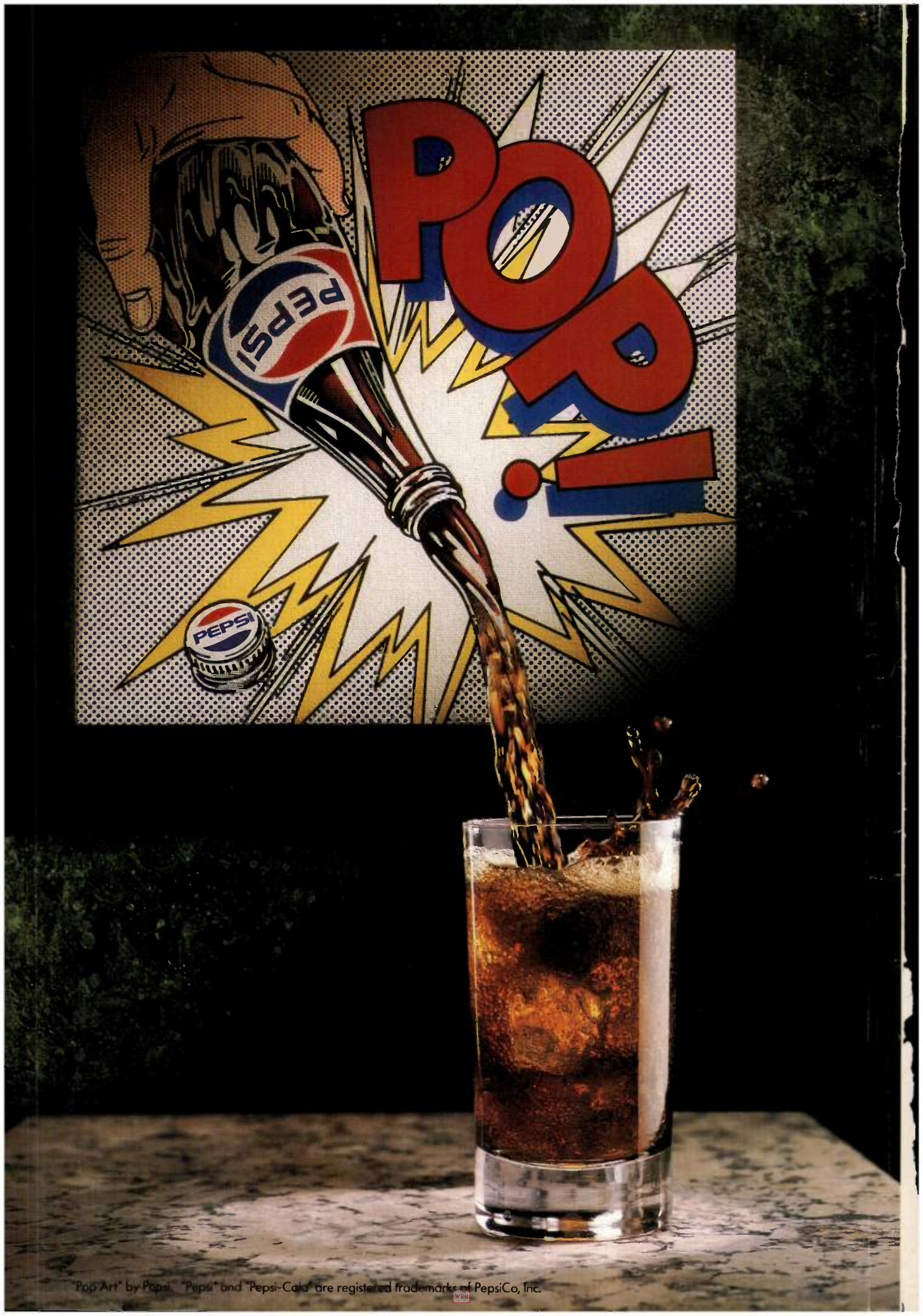

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VOLUME 4 NO. 1

NETWORK

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CHRIS BUCK, BMG MUSIC CANADA

Drugs 'N' Rock 'N' Roll

Drug Awareness Week, A Partnership For a Drug-Free America, Just Say No, Rock Against Drugs, Teens Against Crack and Cocaine. Substance abuse programs are everywhere. And they're not all spearheaded by Nancy Reagan. Recently Motley Crue, Ozzy Osbourne, Bon Jovi, and Skid Row (amongst others) became involved with the Make A Difference Foundation (M.A.D.F.), a non-profit, anti-drug/alcohol abuse organization that received funds earned from the Moscow Music Peace Festival last summer.

Health, not defiance, is the concern of this decade. The M.A.D.F. compiled an album called *Stairway to Heaven/Highway to Hell*, dedicated to the memory of dead substance-abusing heroes. A commendable project, but one has to wonder why these stars, many of whom got where they are on the strength of party-hearty politics, are now preaching sobriety.

According to *Pollstar* magazine (November 13, 1989), Doc McGhee, the manager of Bon Jovi and founder of the M.A.D.F., was recently charged with involvement in a cocaine and marijuana smuggling operation. McGhee pleaded guilty to similar charges last year in North Carolina and, although he did not plead guilty this time, he's expected to eventually go to trial. Is McGhee hoping to Make A Difference to his sentencing?

The question of credibility continues. Vince Neil of Motley Crue was under the influence when the car he was driving crashed and killed Hanoi Rocks' drummer. Is he Making A Difference to assuage his conscience? Grace Jones did an anti-cocaine ad in the L.A. area and months later was charged with possession of the drug. Gene Simmons of KISS did a Rock Against Drugs ad in the U.S., yet how believable is he?

I asked two teenagers what they thought of these campaigns. "I don't think they can change people's minds," says Trina, 17. "They contradict what everyone is actually doing."

Mark, 19, notes, "These anti-drug campaigns are a new trend for bands to get involved in but their lyrics rarely mention it. Motley Crue's song "Dr. Feelgood" is about heroin and overdosing, but the way they sing it, you wonder if they're promoting it or against it."

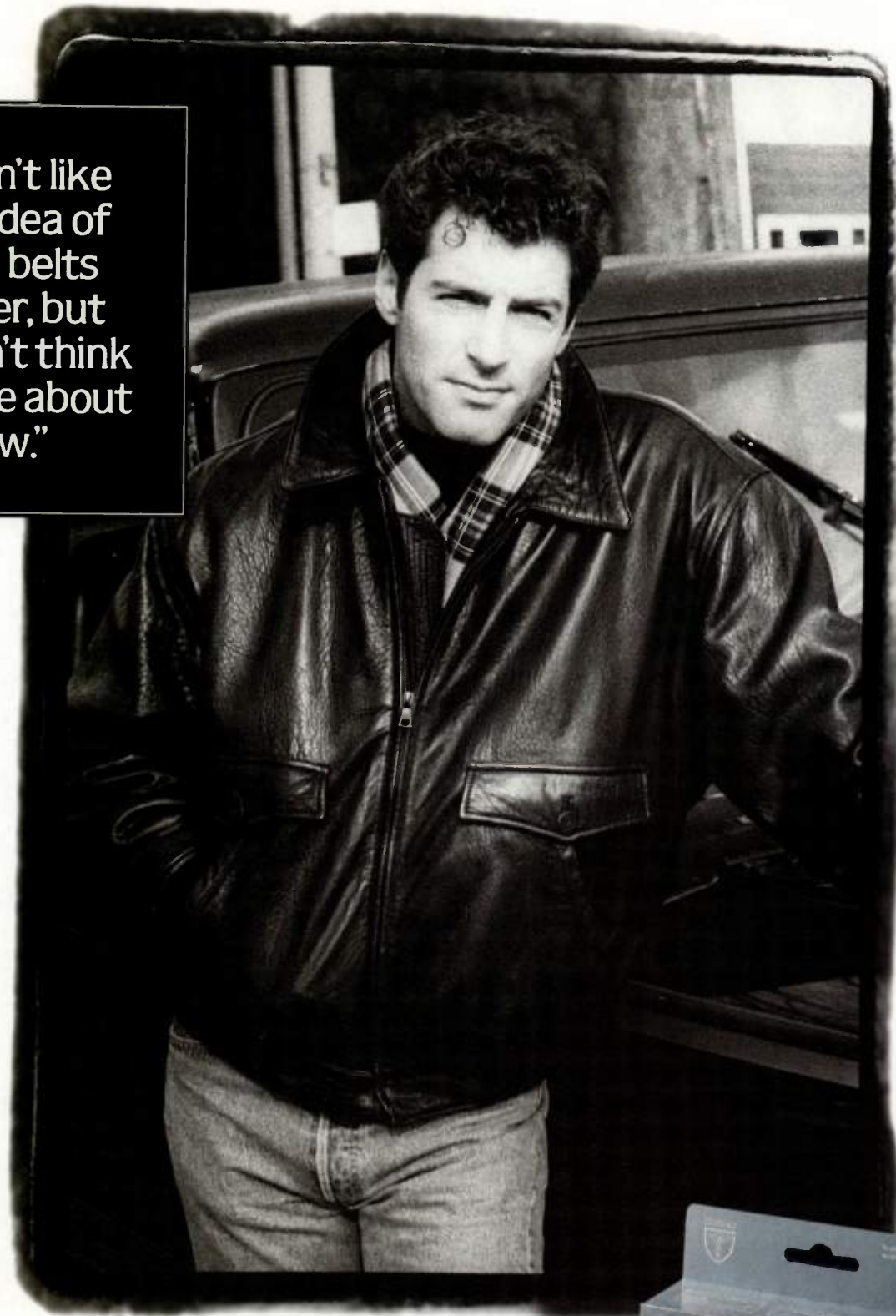
Drugs are not the enemy. Their abuse is the result of people's inability to cope with low self-esteem, unemployment, and domestic strife. Rock stars cannot remedy these problems, but if they're serious about making any kind of difference, they've got to be straight with their messages. And with their lives.

Maureen Littlejohn
Managing Editor

This kind of activity is a far cry from rock's early dealings with drug culture. In the '60s and '70s dope was viewed as an experience-enhancer for musicians and listeners alike. Doing drugs was also equivalent to giving the finger to authority. Remember the photo of Keith Richards in the airport, smirking beside a customs sign saying Patience Please, A Drug-Free America Comes First? Or how about Jimi Hendrix's deified, chemically-induced purple haze?

MICHAEL OCHS ARCHIVES

"I didn't like the idea of seat belts either, but I don't think twice about it now."



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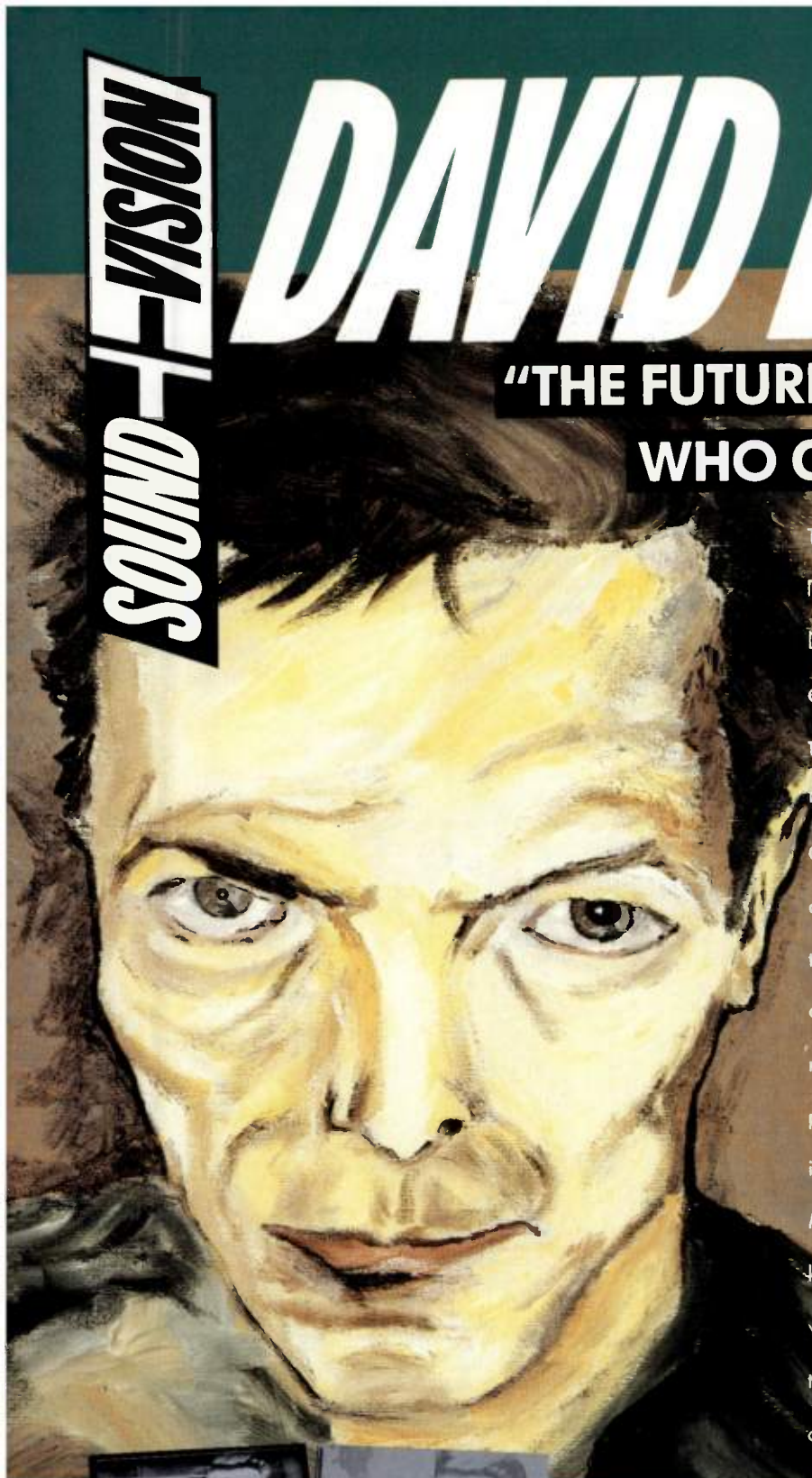
SOUND+VISION

DAVID BOWIE

"THE FUTURE BELONGS TO THOSE WHO CAN HEAR IT COMING."



The first three individual titles in **SOUND+VISION**, the chronological series of re-releases of the David Bowie catalogue: **SPACE ODDITY, THE MAN WHO SOLD THE WORLD,** and **HUNKY DORY.** Released on Compact Disc and Chrome Cassette and Vinyl, these albums are available for the first time with the following features: digitally remastered audio, four rare bonus tracks, and a deluxe package including restored original covers, rare photos from Mr. Bowie's archive, and printed lyrics. Catch up with this music which remains as far ahead of its time now as when it originally appeared.

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THE MAN WHO SOLD THE WORLD

HUNKY DORY.

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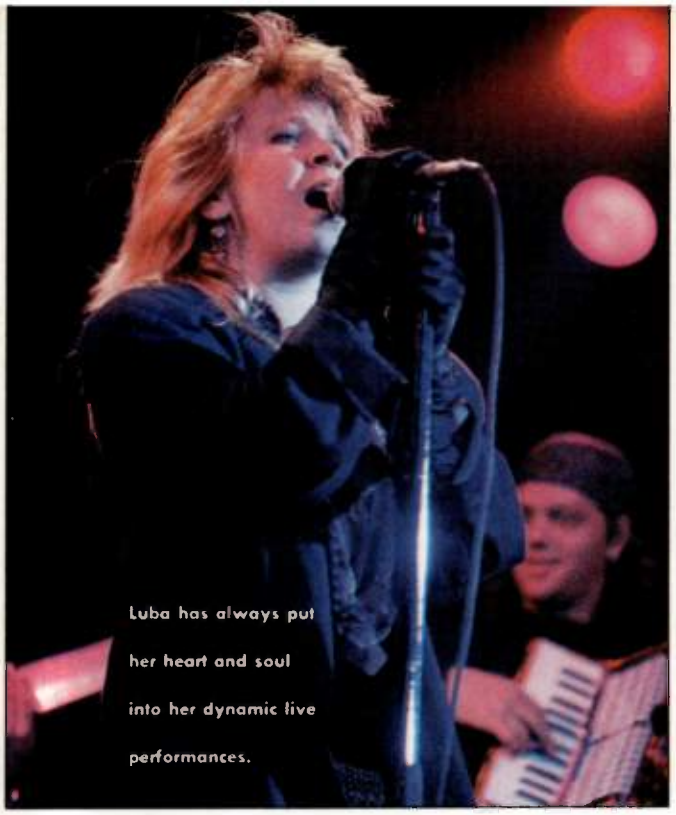

Luba has always put her heart and soul into her dynamic live performances.

DAVID HUM

MUSIC NOTES

Giving It Her All

Luba's gone through a lot of changes. Her latest album, *All or Nothing*, is a rootsy departure from her previous pop/tech-meets-soul sound and she recently took on new American-based management. What precipitated her turnaround? "The bus accident my band had three years ago really shook me up," she explains. (Her bandmates were badly injured, but she wasn't on board.) "It made me think about where I was going." Luba's maturation process included some major realizations: "Being a woman, people didn't take me seriously. I had to show them I was independent. I was walked on by a lot of people I trusted too much." Referring to her former Quebec-based management, she remarks, "Preying on young dreams is a low thing to do." On a more positive note, she believes that her new managers, **Mike Gormley** (he also manages **Oingo Boingo**) and **Mike Lembo** (who also manages **The Church**), will take her "beyond my own backyard."

A Rush Delivery

"At the end of the *Hold Your Fire* tour we put together the live album and video, *A Show Of Glands* — I mean *Hands*" says **Rush**'s **Neil Peart** in the press material for the band's new album, *Presto*. "Because we were just about to sign with a different record company, Atlantic, we found ourselves free of deadlines and obligations — for the first time in 15 years — so we decided to make the most of that. We took some time off, got to know ourselves and our families once again, and generally just backed away from the infectious machinery of Rash — I mean Rush."

Peart **Geddy Lee** and **Alex Lifeson** soon realized they wanted to record again and to ensure the project had an objective ear they brought in co-producer **Rupert Hine** (who's worked with **Tina Turner**). Recalls Peart, "We were a little bemused when we first played the songs for him, and at the end of some of them he actually seemed to be laughing! We looked at each other, eyebrows raised as if to say: 'He thinks our songs are funny?' But evidently it was a laugh of pleasure; he stayed 'til the end."

BMG MUSIC

D.J. Jazzy Jeff and the Fresh Prince take on Mike Tyson.

Jumping In The Ring

"**Mike Tyson** is a friend of ours," explains **D.J. Jazzy Jeff**. "He used to come out to our shows in New York back in 1986." So that isn't a look-alike Mike in D.J. Jazzy Jeff and the **Fresh Prince**'s video for "I Think I Can Beat Mike Tyson"? "No way. He had a lot of fun doing it," confirms Jeff. The idea for the song came from watching Mike's fights and listening to the spectators saying 'Oh I can beat *him*.' "We thought that it was a real joke, so we turned it into a funny song."

DIRT ALERT

by Toronto's **HOLLY WOOD** and New York's **STACÉ NELSON**

The "I vanna this and I vanna that" woman, whose philandering and power-hungry husband has yachts of money, is finally playing her trump card. Divorce. She won't be lonely though. Besides the alimony, she'll have her companion, an ace tennis star whose first name sounds a lot like a cocktail served with an olive.

Let's call her Jane. She's not plain. She's a tall, willowy brunette who loves to date rock stars. The Toronto model, now based in L.A., was having a torrid affair with ex-Eagle **Don Henley** (who also had a fling with **Donna Rice**). Don took Jane to dinner to meet his best pal, musician **J.D. Souther**, who lavished his considerable charm on Jane. She flirtatiously reciprocated. Unbeknownst to her, this was Henley's "J.D. test," which he routinely sets up for girlfriends. It was her final character exam. The next morning she got her walking papers, signed by Don. The couriered Dear Jane letter simply read, "You flunked."

Ex-Sex Pistol Steve Jones has been riding a wave of new-found fame so, after his New York City appearance he took his entourage to celebrate at the ever hard-rockin' Scrap Bar. A great time was had by all — except the waitress. Seems he walked out without paying the bill.

Comedian **Gilbert Gottfried**, Amaretto's newest pitch man, turned down the ad agency's suggestion for a wardrobe supervisor, saying he'd bring his own clothing, thank you. No iron was necessary — polyester never wrinkles.

New York's abuzz with the stripped-down sound of a new trio called **Low Meato**. They play loud, fast, and naked.

MIRJANA

Steve Jones performed at NETWORK NIGHTS in Toronto before stiffing a waitress in a New York club a few nights later.

RICK ALEXANDER

Who's zooming who? (L to R): Vadim Rodomar (The Never Men), Sasha (Platinum Blonde) and Jaymz Bee (Look People) at the Friends of the Earth video game fundraiser held in December at the Ontario Science Centre.

MOVIES

Leading Men Run Hot and Cold

There are some juicy-sounding titles to behold this spring when it comes to the world of celluloid. First there is the intriguing *Revenge*, starring **Kevin Costner**, who gets into bed with his best friend's wife and into hot water with his best friend. Young blue eyes is hot, hot, hot in this one.

A little more cold-blooded is the terrifying team of **David** "Canadian Horror King" **Cronenberg** and **Clive** "*Hellraiser*" **Barker**. The combo has produced *Night Breed*, in which David steps in front of the camera as a deranged doctor who convinces his patients they are responsible for his murderous habits.

Andy Warhol's film work has traditionally not made for exciting viewing — his movies *Sleep* and *Eat* consisted of a single shot held for several hours. But **Chuck Workman**, an L.A. filmmaker who started out doing trailers for movies like *Star Wars*, has undertaken the challenge of *Superstar*, a documentary chronicling Warhol's life. Tracing the original pop artist's history from his blue-collar background in Pittsburgh to the impact he made in the art world, the film draws on both archival footage and interviews with friends of Warhol like **Ultra Violet** and **Dennis Hopper**.

On a more commercial note, Hopper also stars this spring as a '60s radical coping with the '80s — oops, '90s — in *Flashback*. Hopper shares billing with **Kiefer Sutherland** who plays an FBI agent trying to arrest Hopper for crimes of his youth.

INXS had a hellish time pulling frontman **Michael Hutchence** back into the studio this winter to record the follow-up to the gazillion-selling *Kick*. Seems Hutchence was in Hollywood, busy starring in *Frankenstein Unbound* while vehemently denying rumors he had been cast in **Oliver Stone**'s bio-pic of **Jim Morrison** ••• Also busy on the movie-making front, perhaps inspired by his success with the *Batman* soundtrack, is **Prince**, who reportedly has four films currently in the works. Three of them will be "street-oriented musicals," à la *Purple Rain*, and one is a film biography of blues musician **Robert Johnson** ••• And, in what would be an almost perfect casting coup, **Phil Collins** says he wants to make a movie called *The Three Bears*, starring himself, **Bob Hoskins** and **Danny DeVito** as the furry trio.

DAVID JAMES/PARAMOUNT PICTURES

Running from the FBI; Kiefer Sutherland (left) and Dennis Hopper star in *Flashback*.

VIDEO

Video Clips

One of the year's best new videos is *Heavy Petting*, a documentary all about coming of age. David Byrne, Laurie Anderson and sundry stars recount their early sexual experiences, backed by a soundtrack that includes vintage '50s hits like "Little Bitty Pretty One." Spliced between the interviews are clips from movies like *High School Hellcats*, as well as bits from those corny sex education films made circa 1958 ••• Nostalgia buffs will be pleased to know the ever-popular *I Love Lucy™ Collection* has four new volumes available, including such classic episodes as "Lucy and Superman," "Pioneer Women" and "The Camping Trip" ••• For those of you wanting to revive that lovey-dovey February 14th feeling, there's the new

Does he measure up? A vintage shot from "docucomedy" *Heavy Petting*.

SKOURAS PICTURES

Flintstones Valentine series featuring such titles as "Bedrock Wedlock" and "Courtin' Cut-ups" ••• If music is your first love, you'll be interested in HBO's low-priced Vintage Performance series which includes *The Legends of Rock & Roll*, *Les Paul & Friends* and *Country Stars: A New Tradition* ••• MGM/UA has released a value-priced 10-title series along the same lines, including *Rolling Stones First 20 Years*, *Girl Groups* and *Complete Beatles* ••• If you missed out on the controversy the first time around, you'll have a chance to see what the fuss was all about with the release of *Do The Right Thing* on video.

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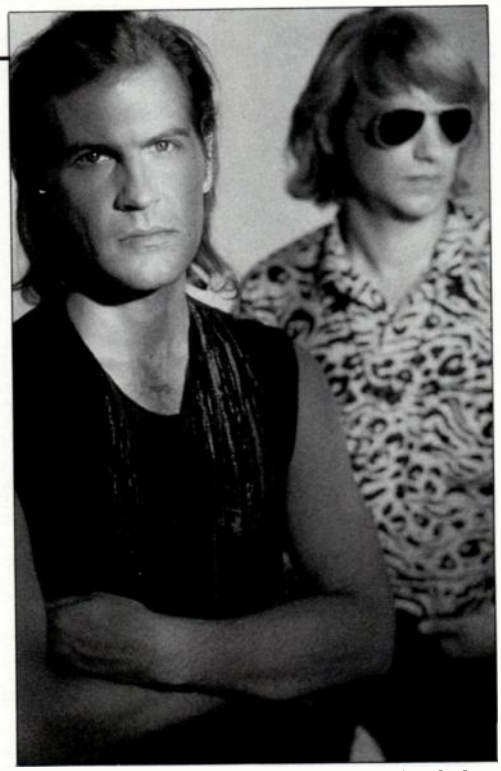
Russian Prince.
You'll find him in all the best circles.

Orange juice, tonic, tomato juice...the vodka that gets around.

MAN WITHOUT HATE

Ivan Doroschuk, of Men Without Hats, votes with his money. He thinks that if you want to make a difference in this world, you should too. "Money talks," he says. "When you buy something your money goes up this big pyramid and ends up in some big corporation's hands where some white men make all the decisions. You can go to all the ecology concerts you want, but if you still eat at McDonald's you're being counterproductive. The rainforests are being cut down to provide us with fast food." [South American rainforests are being cleared for cattle ranchers, some of whom sell their beef to McDonald's.]

But does "Vote With Your Money," written in bold type on MWH's "Hey Men" video, also mean you should buy the band's new album, *The Adventures of Women & Men Without Hate In the 21st Century*? "Yeah, well, everybody's selling something," Doroschuk says. "That seems to be where the real freedom of speech is. I'd like to get my message across."



POLYGRAM

Leading men Ivan Doroschuk (left) and brother Stefan.

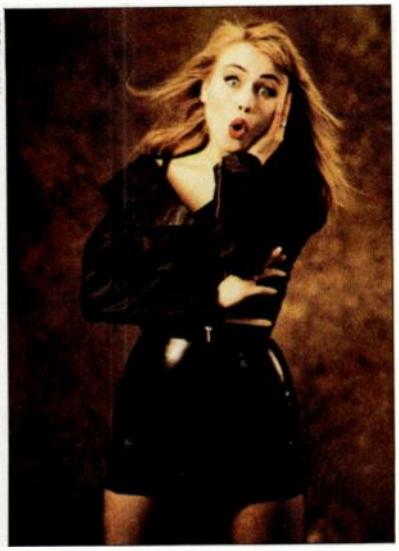
One of the strongest messages on the album is the need for respect. Especially between the sexes. "Hey Men" tells males to "Quit pushing your women 'round." It also asks "Whatcha been doin' so far?" The answer being "playin' guitar." What's that supposed to mean? "I see a lot of that, guys being guys and not doing anything to change the status quo. In rock 'n' roll that attitude is especially notorious. I made an experiment of having women in the band and everybody was better behaved. Women tend to bring that out. It was really good to work with women. I don't have the opportunity to do that much. "Hey Men" is talking about something I know best. I know the problems I have being a man. Men tend not to pay any attention to what's going on," says Doroschuk, who at age 32, admits that growing up with a houseful of brothers initially made him a macho boy's boy.

Doroschuk's platform is Top 40 radio. "I've always believed Top 40 is one of the most exposed forms of music in the world. That's what freaked me out about "Safety Dance" [which went Top 10 in 20 countries]. I could say anything I wanted and influence some guy in Tibet. It's a huge platform, very powerful."

The band (including brothers Stefan and Colin, and their father, The Cosmic Eugene) covers another Top 40 group's big hit on this album: "S.O.S." by ABBA. "The song is about women pining for men, but we dedicated it to Mother Earth," says Doroschuk, the man who *is* wearing a hat — a Greek fisherman's cap.

Guitar-strong and real-drum heavy, the new album is reflective of the people Doroschuk's been hanging around with lately: The Nils, The Pursuit Of Happiness and Grapes of Wrath. "They've influenced what I do, turned me on to music like The Replacements, and music from the '80s that I missed because I was involved in my own trip. I lost touch with what was happening on the street. These guys have helped me get in touch with the times."

—Maureen Littlejohn



TAFFI ROSEN

MITSOU

Flesh For Fantasy

"Where's my cowboy hat?" purrs Mitsou, as her debut single "Bye Bye Mon Cowboy" starts to pump through the night club. Her hat is passed from backstage and the 19-year-old Quebec performer proceeds to sing her hit (backed by prerecorded tracks), *en francais*, to an audience curious to see "Canada's answer to Madonna."

On stage, clad in what appears to be nothing more than a hip-high, short black leather jacket, Mitsou is backed by larger-than-life slides of herself. She sheds her leather skin to reveal a miniskirt, does a three-song set and the show is over. A calculated, sizzling, flash-of-flesh event.

Mitsou is on a roll: converting sex into success. Her independently produced debut album, *El Mundo* (ISBA Records), sold more than 100,000 copies in Canada, and in January the album was released in the U.S., Australia, France and Japan by BMG International. A remixed version of "Bye Bye Mon Cowboy" by Shep Pettibone (of, ahem, Madonna fame) is on the international release.

Mitsou's red-hot image has resulted in cover photographs on more than a dozen magazines in Canada. "I like glamor," she explains. "I don't want to look like the girl next door." Measuring up to the demands of live performance has been another story, however.

"The critics in Montreal [Quebec is the only place Mitsou has performed with a band] tore her apart," admits former ISBA employee Nick Carbone. "Before she goes out across America she must aim to have the best show that has ever hit the planet."*—Bruce Charlap*

MUSIC FROM THE CUTTING EDGE...

PolyGram

"Sacred Heart" is an exciting musical cross-pollination between an American girl with Motown and P-Funk in her blood (singer/guitarist/songwriter Marcella Detroit), and an independent British lass (former Bananarama member Siobhan Fahey) who grew up listening to Bowie, Marc Bolan and Roxy Music. The first single, "You're History", stirred up quite a buzz throughout the land (particularly in Quebec) with its eye-catching video and lyrics which reflects Siobhan's flair as a lyricist and her staunchly independent will.

SHAKESPEAR'S SISTER:
SACRED HEART
Includes
"You're History",
"Break My Heart",
"Heroine", "Dirty Mind"

One of the most welcome returns to the public eye in the late '80's has been that of Stephen Duffy. Originally the unsung instigator of Duran Duran, and later a purveyor of glossy pop perfection under the moniker "Tin Tin", Duffy turned his back on the past and recently re-emerged as the pilot of The Lilac Time. Trading in his electronic wizardry for warm, acoustic rhythms, Duffy weaves pure magic into a meaningful, sensitive, witty and sincere mix of joyous acoustic pop with his band on their second album "Paradise Circus".

THE LILAC TIME:
PARADISE CIRCUS
Includes "American Eyes",
"The Girl Who
Waves At Trains"

HUP, as with most Wonder Stuff creations, is full of bouncy rhythms and jangly guitar lines. Incorporating a variety of styles and instruments, the band retains their wicked humour and rock 'n' roll edge, on this, their sophomore release. Overall, HUP has a lot to offer any open-minded music listener.

THE WONDER STUFF:
HUP
Includes "Don't Let Me
Down, Gently",
"Golden Green",
"Cartoon Boyfriend"

Fronted by the captivating and dreamy lyrics, voice, and presence of Coventry – born Julianne Regan, All About Eve have, in just 3 years together, firmly established themselves in Britain via an excellent self-titled debut album, a superb live show, a substantial fan base (over 200,000 copies of the first LP sold in the U.K. alone), and a string of powerful and memorable singles. With their second album, "Scarlet And Other Stories", with its unique blend of rock and folk styles, All About Eve are a force to be reckoned with, and stand internationally as one of the most promising acts as we turn the corner into a new decade.

ALL ABOUT EVE:
*SCARLET AND
OTHER STORIES*
Includes
"Road To Your Soul",
"December"

The Beautiful South is the much anticipated new group formed by Paul Heaton and Dave Hemingway, following the demise of their previous group, The Housemartins. They've more than picked up where The Housemartins left off, and have met with immediate and immense critical and commercial success. Their debut single "Song For Whoever" reached #2 in the U.K. and similarly impressive positions in all other countries released to date. Now it's time for Canada to Welcome The Beautiful South.

THE BEAUTIFUL SOUTH:
WELCOME TO THE BEAUTIFUL SOUTH
Includes "Song For Whoever",
"You Keep It All In"

Live The Excitement, Give a Little Edge to Daily Life...

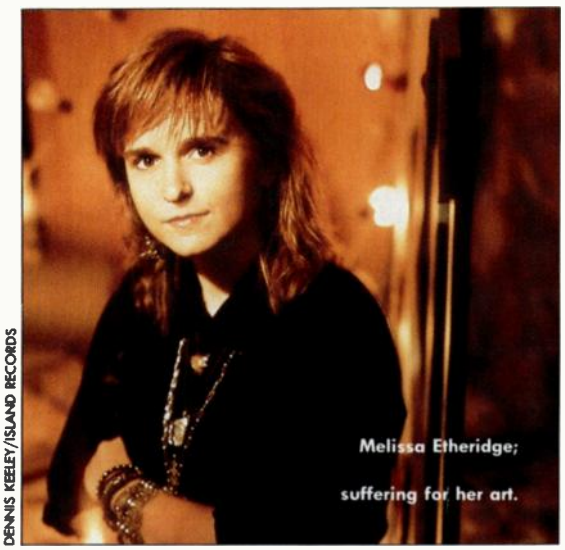
Sam the Record Man

KANSAS' OTHER FAMOUS DAUGHTER

Although cowboy boots replace the ruby red slippers and a Siberian husky named Luca sits in for the terrier named Toto, there's no denying that Melissa Etheridge is to working-women's rock what Dorothy was to Emerald City. A champion.

Born in Leavenworth, Kansas, the 28-year-old Etheridge began her quest for magic and adventure when she packed up and went to Berklee College of Music in Boston after high school. "I was overwhelmed," says the diminutive dynamo. "I had to learn a lot." While in school, she landed a job in a lounge five nights a week but, after two years, decided L.A. was the place to be discovered. It took another five years of the California bar and restaurant scene, but eventually she hit paydirt when the head of Island Records, Chris Blackwell, signed her in 1986. "When I first got to L.A. I went to all the so-called rock clubs and found they were catering to glitter and heavy metal bands," she says. "There was no space for a girl with an acoustic guitar. I took to the outskirts, places like Long Beach, and found these regular working bars to play in. I did it alone and it took longer to get noticed in these out-of-the-way places but I was able to write and play original material."

As with her first album, the dominant theme of her latest release, *Brave and Crazy*, is heartbreak and desertion. Has love really been so cruel to her? Who could have been so mean to this good-natured woman with the twinkling eyes? "There have been many relationships in my life. When I wrote the first album I was 24 years old. Those were times when a lot of choices had to be made, struggles and conflicts and constant pressure about relationships versus my career. So I wrote about it. Same with the second album." Are those relationships still around? "Hell, yes!" she responds with a laugh.



DENNIS KEELEY/ISLAND RECORDS

Melissa Etheridge; suffering for her art.

Is she as hard-living as all her lyrics imply? "Truth is, I don't smoke and I'm not a heavy drinker. I use lines like 'I got this whisky' for artistic purposes, to conjure up a feeling and paint a picture."

One of *Brave and Crazy*'s most compelling songs, "Royal Station 4/16," paints a haunting picture with the help of a surprise guest. "Bono dropped in and played harmonica on it. I was recording at the A&M studio in L.A. and he was remixing 'When Love Came to Town' next door," she recalls. "It was a great honor to work with him." —*Maureen Littlejohn*

Jazz Inspiration

DON'T WORRY, BE BOBBY

After his spectacular sweep of the 1988 Grammy Awards, singer Bobby McFerrin found his audience lay far beyond the traditional confines of jazz.

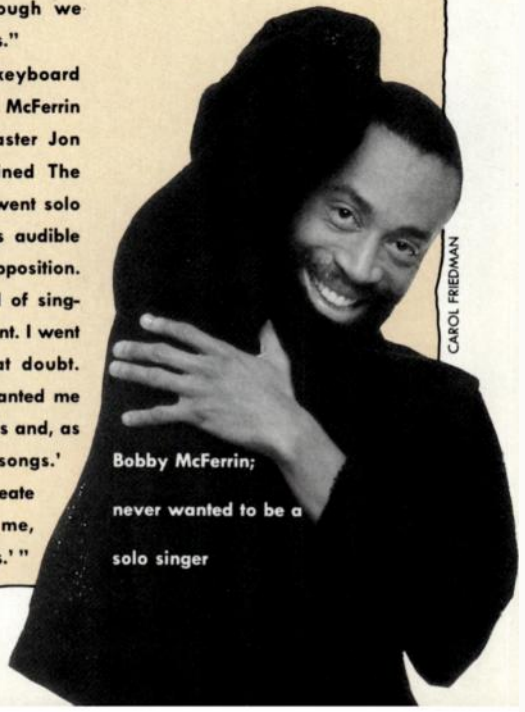
In fact, McFerrin is far from being a traditional jazz vocalist. He sings without the benefit of any backup ensemble, his vocal range is superhuman and he astounds live audiences by creating incredible sound effects with his vocal chords. Some of his on-stage techniques include singing while exhaling and inhaling and, to keep rhythm, beating his chest.

"A singer was the last thing I wanted to be," he explains. "I didn't think I had a good voice. I thought I was a piano player for a long time. Even then, I never really felt I was a good pianist. I soon found that I enjoyed playing with my voice and having fun with it. The idea of being a solo vocalist grew out of that."

McFerrin, born in New York in 1950, grew up in a family of distinguished vocalists. His father's voice was featured in the film *Porgy and Bess*, dubbed in as the singing voice of leading man Sidney Poitier. His mother was the head of the voice department at Fullerton College. When he was five years old, McFerrin studied piano and music theory at the Juilliard School of Music. As a teenager, McFerrin moved with his family to Hollywood, where he formed The Bobby McJazz Quintet. He recalls, "We wanted to distinguish ourselves from everyone else, so we just stuck the word jazz in there, even though we played all kinds of things."

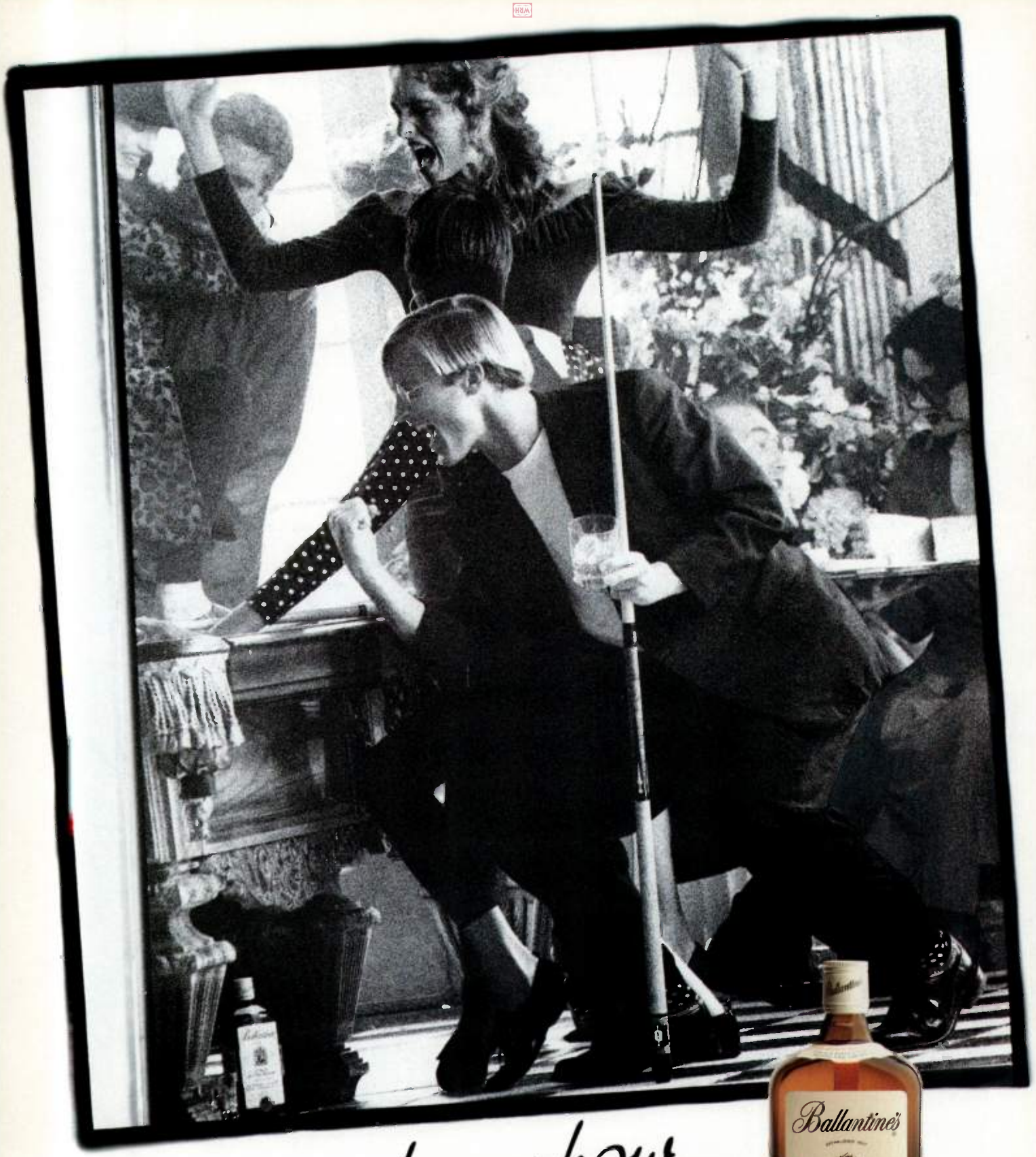
After a stint as the keyboard player for The Ice Follies, McFerrin performed with scat master Jon Hendricks and then joined The Manhattan Transfer. He went solo in 1982, and despite his audible talent, met with much opposition. "No one had ever heard of singing without accompaniment. I went through periods of great doubt. The record companies wanted me to continue to sing ballads and, as they called them, 'real songs.' But I had this desire to create as I went along. To me, those are the 'real songs.'"

—Arne Larsen, producer of the nationally syndicated radio show Jazz Inspiration heard on stations including; 99.3 The Fox, Vancouver; CJEZ-FM 97.3, Toronto; XL 103.7 Brockville, Kingston and Ottawa.



CAROL FRIEDMAN

Bobby McFerrin; never wanted to be a solo singer



When you know how...

WHEN YOU KNOW SCOTCH... **BALLANTINE'S** FINEST SINCE 1827.

UNDERCOVER

PETE WATERMAN

PHIL REGENDANZ

In the U.K. music world he is God. Why? Because in a land of ever-changing flavors-of-the month, Pete Waterman knows how to consistently whet the people's appetite. His production company, Stock, Aitken Waterman (co-owned by partners Mike Stock and Matt Aitken), has controlled the British pop charts since 1984. The trio was responsible for launching Rick Astley and penning the smash hit "Never Going To Let You Down," as well as writing and producing million-seller hits for Kylie Minogue, Cliff Richard, Jason Donavon, Donna Summer and Bananarama.

"I started Stock, Aitken Waterman in 1984," recalls Waterman."Mike Stock and Matt Aitken were in a band, doing bar mitzvahs and demos for other people in their home studio. They played me a tape of theirs, I heard some good songs and the three of us started working together."

Waterman, 42, has been in the business for almost 30 years. He started out as a DJ in Britain and moved to the U.S. in the '70s where he got jobs with record labels like Philadelphia International and Motown. Now president of his own record company, called PWL, Waterman also manages the largest studio complex in England, hosts a weekly TV-dance program and has his own pop/dance radio program. He is every inch a businessman. "It's a job, the goal being to produce hit songs," he says. "All music is commercial; you're making it to sell records."

While Waterman's Svengali-like methods of grooming, writing for and producing his artists has been extremely successful, they have also made him the target of criticism. Ironically, Rick Astley is one of his most vicious detractors. Waterman says,"I was like a surrogate father to him and now he talks about Stock, Aitken Waterman with such bitterness. We didn't ask him to sing our songs, he wanted to. He only said he didn't like us after the North American press asked him why his concerts weren't selling out. He had two hits and he shouldn't have been performing in 30,000-seat halls. It was too soon.

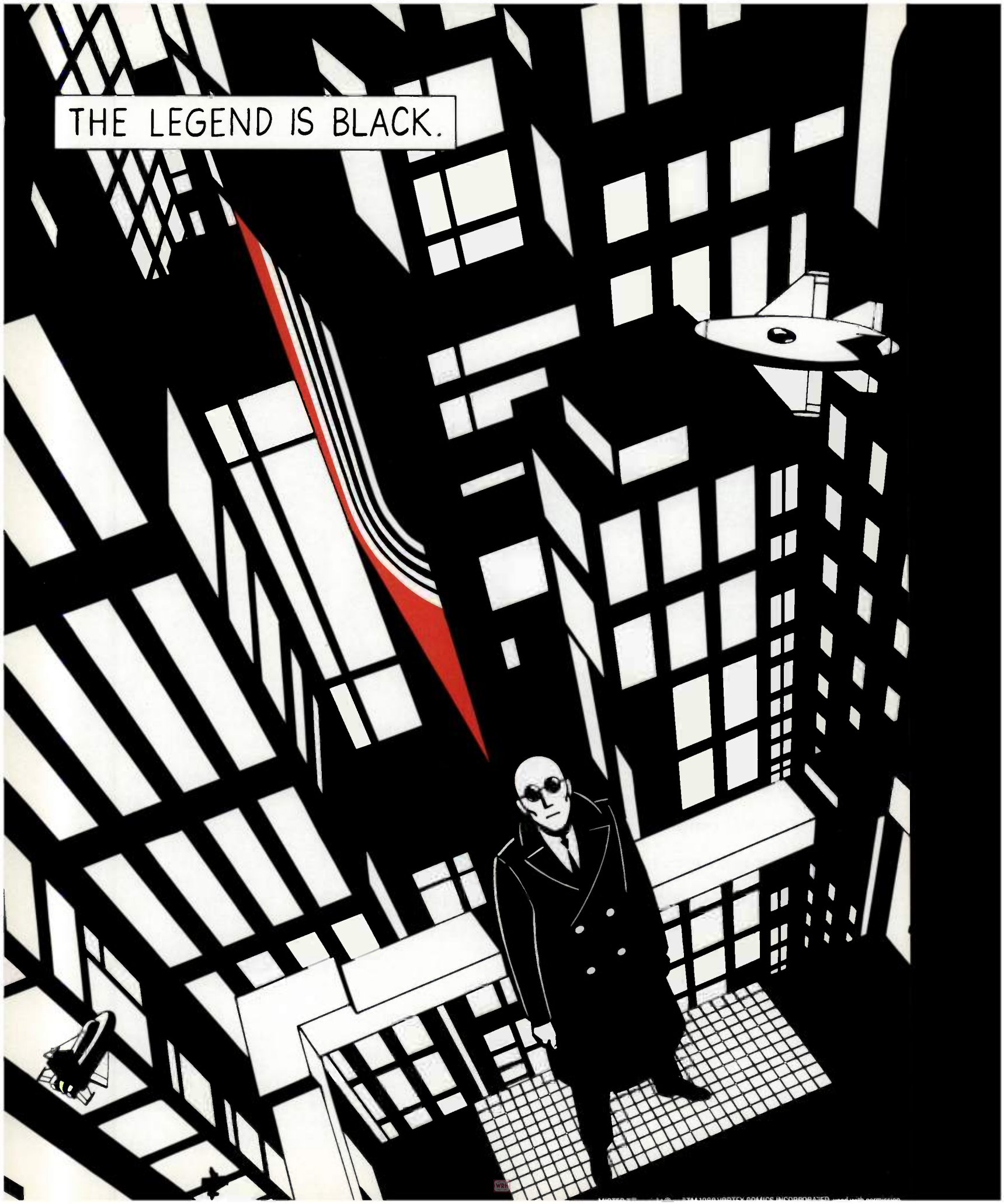
"Two years ago everybody was raving about him and now he's classed as a David Cassidy. Rick wanted to be Luther Vandross, but he didn't look in the mirror. It's sad."

Despite Rick Astley's bad-mouthing, business is brisk. A no-fail formula for chart toppers is mighty attractive to acts whose careers are flagging. And these acts are not confined to the pop realm. "Judas Priest invited us to Paris to work on some tracks," says Waterman. But, he adds, "The recordings got shelved, and it's a good thing. I wouldn't have wanted them to lose their credibility with a Stock, Aitken Waterman hit."—*Maureen Littlejohn*

NEW BLOOD

Two years ago Toronto's Skydiggers were playing a 50-seat lounge. Soon they'll be heard around the world. Not bad for a five-man band whose only gig outside of Ontario was playing at good friend Andrew Cash's wedding in Regina last summer. Their layered vocal harmonies and guitar style, reminiscent of R.E.M. and the Byrds, caught the ears of U.S.-based Enigma Records and the Skydiggers inked a worldwide deal in October. The band's original folk focus has shifted more towards pop as they've started playing bigger venues. "We want to combine both elements," says lead singer Andy Maize. "They're both part of what we're about."
— *Alison Broddle*

ANDREW MACNAUGHTAN


THE LEGEND IS BLACK.

THE AGONY and the ECSTASY

The Cowboy Junkies' songs of pain and despair touched millions the first time around. But can their charisma continue?

Her hazel eyes, peering out from under a cascade of curls, widen ever so slightly; a sign she's about to laugh. "Do I think I'm sexy? Yeah, sometimes," she says, and laughs again. It's good that Margo Timmins is armed with a sense of humor. It's helped her cope with two years of success beyond her wildest dreams. When *The Trinity Session* became a runaway success for the Cowboy Junkies and sold over a million copies worldwide, the 28-year-old found every aspect of her personality being probed in public. Why did she sing so softly? Were the band members really junkies? Did Sean Penn break down her dressing-room door? And what makes her so, umm, sexy?

"When *Esquire* wanted me for their list of 'Women We Love,' I thought, 'Why would they want me? Must be some kind of a joke.' We were on tour at the time and it happened that we had a couple of days off," she recalls. "I'd planned to go to Florida to see my mom and *Esquire* wanted me to fly to New York for the photo shoot.

"I really needed the break so I passed on going to New York and forgot about it until they called back and said they'd send the photographer down to Florida, if that was all right with me.

"It wasn't until I saw the finished piece that I realized what an honor it was, but I was still confused as to why they chose me," admits Timmins. "I don't think of myself as a sexy person, but sometimes when a song is going great, I feel very beautiful and attractive."

How did *Esquire* get wind of the band in the first place? "Their manager, Peter Leak, found out about the story and persuaded us this girl would be perfect in it," says *Esquire*'s picture editor, Temple Smith. "He said things like 'She'll give it balance by covering the sensitive, folkie and hot-new-thing areas in one package.'

"The promotional photos I saw showed a mix of vulnerability and knowingness. I was intrigued because I didn't think any of the shots I'd seen had done her justice. We wanted to try our hand at uncovering more."

Saturday Night Live talent scout Liz Walsh recalls having a similar reaction to the band, compelling her to put them on the show.

"I went with producer Lorne Michaels, who's a big fan of the band, to see them at The Bottom Line [a club in New York]," remembers Walsh. "Margo was soulful in a very different way. We've had a lot of success putting this sort of earnest band on the show. They come across very well on camera. I think she could have a career in film if she wanted."

How has all this attention and flattery affected Timmins? "As far as dealing with the kind of fame thing that happens when your face appears in major magazines, it hasn't changed my outlook," she says. "I'm taking everything in stride. However, since my face is getting out there I'm taking more control of lights, of my hair and what angles I'm being shot from. That sort of thing. At first I didn't want to appear vain, so I hung back. Now I won't let anyone else do my makeup."

A steel will is emerging from the woman with the willowy frame and winsome smile. It's a byproduct of her new-found confidence. And she's gone from being merely a singer to being a genuine performer.

"That's been one of the biggest changes: the evolution of our live show. We've gone from playing the songs to focusing on the performance aspect. We haven't become ravers or anything like that, but I'm a lot less shy now. I used to be absolutely terrified. What critics said was me being 'cool and mysterious' was really me being uncomfortable, concentrating on the singing so hard I couldn't get into performing.

"As confidence in the singing grew, I had the space to look around and see how I could improve the performance," she explains. "It was the same with the guys in the band. We really did go from the garage to Europe so fast it was unreal."

Part of the development process for the group (comprised of Margo, her brothers Michael and Peter, and Alan Anton) was playing for contrary audiences. The ultra-quiet style of the band and Timmins' whispery voice moved a slew of vinyl, but in the flesh many audiences didn't have the patience to listen.

"I'm not the kind of front person who will try

to dominate an audience verbally. I'm not the type to tell anyone to shut up, let alone from the stage in a club. But I got to where I would come off and ask a noisy table down front to keep it quiet. They always did, which amazed me.

"The toughest audience we ever faced was in Barrie," says Timmins, visibly wincing. "That was the only place anyone ever yelled at me, 'Show us your tits.' As soon as I saw those bikes in front I knew it was going to be a disaster. I stayed in the van until I absolutely had to go in."

That kind of stressful situation is history for the Cowboy Junkies. Now they'll only play theatres and large outdoor venues where stiff ticket prices guarantee a crowd familiar with the music. What is stressful is the pressure of putting out a second album that'll do as well as the first.

"I'm bracing myself inside as the record gets closer to being finished," says Margo, on the eve of the final weekend of recording. "We're resigned to the backlash. Because we were press darlings last time, we know we're up for a thrashing no matter what we do on the new album."

This second LP, *The Caution Horses*, towers over the Junkies' mindscape like King Kong over Manhattan. It's more than fear of the standard second-album jinx. The success of *The Trinity Session* was so huge and so out of left field that in order to follow up properly they must practically reinvent the wheel.

"We were looking for this album to have something different, perhaps more song structure," says Jim Campbell, marketing director at BMG Music Canada. "I don't think anyone was interested in a second recording that was the same as the first."

The initial recording session at the Sharon Temple, an all-wood church without so much as a metal nail to interfere with the organic vibe, yielded a set of songs that even by Junkie standards were dark and moody. There was consternation over at the record company and much walking on eggshells.

"We delivered the tapes to the record company and they let us know it wasn't exactly what they'd hoped for," admits Timmins. "But they were very patient with us and basically everyone agreed to live with the material a while before deciding anything."

Campbell explains: "We took the perspective of this being a growth album for the band, with the Sharon sessions being a work-in-progress. This gave them time to reshape the record to everybody's satisfaction."

During their tour of Europe, the band began working the new songs into the set. "Night by night they started to change," says Timmins. "We came back, listened to the Sharon tapes and agreed that wasn't the record we wanted to release. We took the tapes into Eastern Sound studios in Toronto, stripped them down and started tinkering all over again.

"We consciously avoided setting an overall mood. Each song stands on its own merits. The songs themselves set the pace. I don't have to push them. We don't rock out, but there are some upbeat tunes on the new album. There are songs on it that can lift people out of whatever mood they're in," says Timmins confidently. "Even the two covers on the record were chosen for the power of their lyrics. Neil Young's "Powderfinger" could be about any war, even the one be-

Margo Timmins; what critics thought was mystery in her live performances was really acute shyness.

PHIL REGENDANZ

by LENNY STOUTE

CHRIS BUCK

The Junkies (L to R): Alan Anton and Peter, Margo and Michael Timmins.

tween lovers, without the lyric losing any of its strength. Mary Margaret O'Hara's "You Will Be Loved Again" is so totally romantic, and my idea of romance borders on the silly. The lines are so filled with hope as to be not believable. It's like this yearning, life-affirming cry from the depths of pain."

Sounds suspiciously like the stuff at the core of previous Cowboy Junkies' music. "We don't think of ourselves as playing 'downer' music," explains Timmins. "We're not obsessed with melancholy but I do believe stronger, better songs come out of sad states rather than happy ones. Different things make different people happy, but the things that make us sad are universal and almost uniform. I can get so far into a sad song that I'll start to cry during it and have to haul myself back saying 'What are you doing, you sentimental fool?'

"It's really embarrassing when it happens on stage. The last time was in Japan and they didn't know what to make of me choking on the words. Probably thought I do it every night.

"Happiness is a rare and fleeting feeling, but sadness seems to last forever. Everyone can relate to the experiences of loneliness, rejection and despair. I feel a song is there to bring me out of myself. When I hear a sad song I don't get sadder. It lifts me out of my mood. I'll think, 'There, she's got a screwed-up love life too.' "

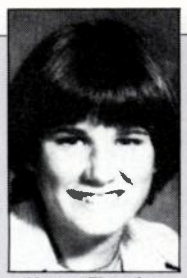
The newly married Timmins laughingly maintains that the last bit is purely metaphorical. She met her husband, an entertainment lawyer named Graham Henderson, after he heard the band's demo tapes and went to see them at Toronto's Rivoli club. Shortly thereafter he was working to get the Junkies their deal with BMG (U.S.). Henderson continues to chart the band's course through legal waters, but their day-to-day management is handled by New York-based Peter Leak, who also manages 10,000 Maniacs.

Why did Leak decide to take them on? "The image was just right, there were gaps in the New Folk market they could fill and the album was such a low-cost production there was no way a company could lose money putting it out in America," he says.

There's lots that could be lost this time around. Or gained. Like larger audiences, the faith of their record company and greater musical credibility. Can they get away with another record of such intense navel gazing? Stay tuned. Stay awake. ◄

Lenny Stoute is an extensively published Toronto freelancer who contributes to the Toronto Star *and has recently published a book on the Rolling Stones.*

Past Lives



Margo Timmins, circa 1977.

Margo Timmins was wearing overalls, raking the leaves on the front lawn of her parents' home in Toronto's upscale Kingsway area. It was 1984. I stopped for a chat and learned she was starting college and doing part-time clerical work for her father. There was no talk of becoming a singer in a hugely successful band with her brothers. No mention at all.

But what sticks in my mind about that brief meeting was how someone could seem graceful while raking leaves. That was the way Margo always was. Her every movement seemed to flow seamlessly into the next. Nothing went too fast or too slow. Her timing was perfect.

I met Margo in 1976 in my Grade 11 history class after her family moved to Etobicoke from Montreal. A lot of people noticed Margo, mostly guys. She had a knack for wearing these loose-fitting shirts that reminded most of us that girls mature at an earlier age than boys.

I remember her as a quiet person. Not that she kept to herself, but she always talked quietly and seemed very gentle in her approach to life. Not much seemed to faze her or if it did, you'd never know it.

I saw Margo last summer, on the stage of the Ontario Place Forum, singing in front of 15,000 people. She still had that grace, those subtle moves. As she sang, she frequently swept her wave of hair behind her shoulder. Her timing was still perfect.

As I continued to listen, I thought that it wasn't unusual that Margo was so successful. It seemed to suit her. I think it wouldn't have mattered to her if she was typing letters or singing; she was doing it because she wanted to. That's just the way she is. Despite the hypnotic lighting, the haunting music, the ambience of the crowd and her own vocal magic, Margo hasn't changed at all. — *Bob Weeks*

THERE'S VODKA.
SMIRNOFF
AND THEN THERE'S SMIRNOFF.

The Sensual Woman

"...the sun shines for you he said the day we were lying among the rhododendrons on Howth head in the grey tweed suit and his straw hat the day I got him to propose to me yes first I gave him the bit of seedcake out of my mouth and it was leapyear like now yes 16 years ago my God after that long kiss I near lost my breath yes he said I was a flower of the mountain yes so we are flowers all a womans body yes..."
—from Molly Bloom's soliloquy in *Ulysses*, by James Joyce

Kate Bush's new album explores the depths of her femininity.

by MAUREEN LITTLEJOHN

"Mmh, yes,
Then I'd taken the kiss of seedcake back from his mouth
Going deep South, go down, mmh, yes
Took six big wheels and rolled our bodies
Off of Howth Head and into the flesh, mmh, yes,
He said I was a flower of the mountain, yes
But now I've powers o'er a woman's body—yes."
—from "The Sensual World," by Kate Bush

Molly Bloom is unquestionably one of the most earthy, sensual women in literature. Her famous stream-of-consciousness soliloquy at the end of James Joyce's *Ulysses* takes place as she lolls around alone in bed, her mind flitting over a myriad of topics: from pork chops to bodily functions to her first sexual experiences. Molly, at 32 years old, is in the prime of her womanhood. It's only natural then that 32-year-old Kate Bush, who says her latest album, *The Sensual World*, is her most female to date, should have felt compelled to write a song inspired by the fantastic Ms. Bloom's meanderings.

When Kate agreed to talk to the press she made a few stipulations. Due to her fear of flying (she hasn't toured for 10 years), she declined to do the usual gruelling international promotional tour, and instead the mountain went to Mohammed. Forty journalists from around the world flew in to talk with her at an ancient guesthouse nestled in the rolling Kent countryside, a two-hour drive from London, England.

The interviews were held at a round table, where Kate sat sipping tea. She wore a pink sweater dappled with pearls, and blue jeans. Her chestnut mane was tinted a deep mahogany plum color. She looked small and fragile; like a young schoolgirl.

N You've said *The Sensual World* is your "most female" album to date. What do you mean?

B The powerful sounds in contemporary music come from males, not females. For instance, in *Hounds Of Love* [1985] the production sounds were very powerful. Like the big drum sound which I put my little ideas and voice on top of. With my new album I didn't feel the need to look to male music for that kind of power. I subconsciously wanted to make the album softer and not keep relating to this dominant male energy.

N What drew you to the Molly Bloom character?

B I actually heard Molly Bloom's speech being read by an Irish actress years ago. It was one of the most beautiful things I've ever heard. I was transfixed with this piece of literature that was so beautifully written and so very feminine.

That song was a hard haul. Originally I'd used Joyce's actual words and set them to music. When I approached his estate for permission they said no. I spent a year asking them to please listen to the song, but they had every right to say no. They felt it wasn't good for Joyce's work.

N So you found a way around their objections?

B I rewrote the lyrics to give them this lovely sensual rhythm. It was very difficult. I made rhymes and used syllables and brought in these words so Molly Bloom could step out of the book and into the real world. My goal was to bring this sensual woman into a place where she could actually touch things. In the long run the obstacles I ran into made me turn it into a better song.

N It's been four years since you released your last album, *Hounds Of Love*. Why did you wait so long to do *The Sensual World*?

B Each record gets harder to make. There's always a tremendous lack of love and passion when you record in a studio. It's hard to find something that feels sincere. The more electronic pop music becomes, the harder it is to say meaningful things about relationships, especially since the same things

are being said so trivially in pop. Pop is a trivial art form. I want to say things clearly and somehow be compassionate with all this technology.

N The Trio Bulgarka sing backing vocals on three of the album's songs. This is quite a departure from the traditional Irish music you incorporate elsewhere. Why did you choose to use them?

B My brother Paddy introduced me to them. He had heard them on the radio. I went to Bulgaria and met them and worked with them there. The Trio is made up of three of the greatest female singers in Bulgaria. They have been singing together for 30 years. It was exciting but also very scary. I didn't know if it was going to work.

We arrived in Bulgaria and they didn't speak a word of English and we didn't speak a word of Bulgarian. They sat down and sang one of their songs for us. The three of them sat at this kitchen table and the oldest one, Ava, picked up the telephone. She got their note off the dial tone, went "Hmmm," and they burst into song. It is very rare that I am moved by music enough to want to cry, but within minutes I was sitting there with tears rolling down my cheeks.

N Your brother plays and sings on the album and your father contributes dialogue on one song ["The Fog"]. Do you feel the need to be protected by your family?

B It's not a matter of protection, but getting the best music. There's no one else I could work with on this level except my brother. He's been very influential over the years. He's introduced me to interesting ethnic and traditional music. Most of the time it's myself and Del [boyfriend Del Palmer, who plays bass and did the Fairlight programming on the album]. I like to work with musicians who I've worked with before.

N Such as Pink Floyd's David Gilmour? He goes right back to the beginning with you doesn't he? When did you first meet him?

B He came down to listen to some of my songs when I was 16. I was very, very nervous. He liked the songs and we tried approaching record companies. Nothing happened and he actually put up the money for me to go into a proper recording studio and record three songs. They were played to EMI and they signed me. He has been there for me ever since. I guess in some way I see him as a guardian angel, looking after me.

On the song "Rocket's Tail," on the new album, he does a fantastic solo. It was so great for me to actually work with him after all these years.

N Rocket is one of your cats?

B Yes. He was the inspiration because he's dead cute. The song isn't actually about Rocket. It's inspired by him and for him but the song is saying there is nothing wrong with being right here at this moment and just enjoying it to its absolute fullest. It uses the idea of a rocket that's so exciting for three seconds and then is gone.

It is very rare that I am moved by music enough to want to cry, but within minutes I was sitting there with tears rolling down my cheeks.

N Like seeing you perform live. Why have you avoided touring?

B I wanted to spend time being a songwriter. I didn't want to be re-creating songs that were already written in front of an audience. Touring is very much about real contact with an audience. It's also quite exhausting, and it's a big commitment. Writing music is completely different. It's very microscopic, very introverted. That meant so much more to me over the last few years than that [audience] contact. I think I've learned a tremendous amount about the process of writing and about myself.

JOHN CARDER BUSH/CAPITOL

It really scares me, the idea of performing live, because I haven't done it for so long and the odd times I have I've felt very uncomfortable. I'm terrified of committing myself at this point. But I'm actually starting to think, well, it could be fun.

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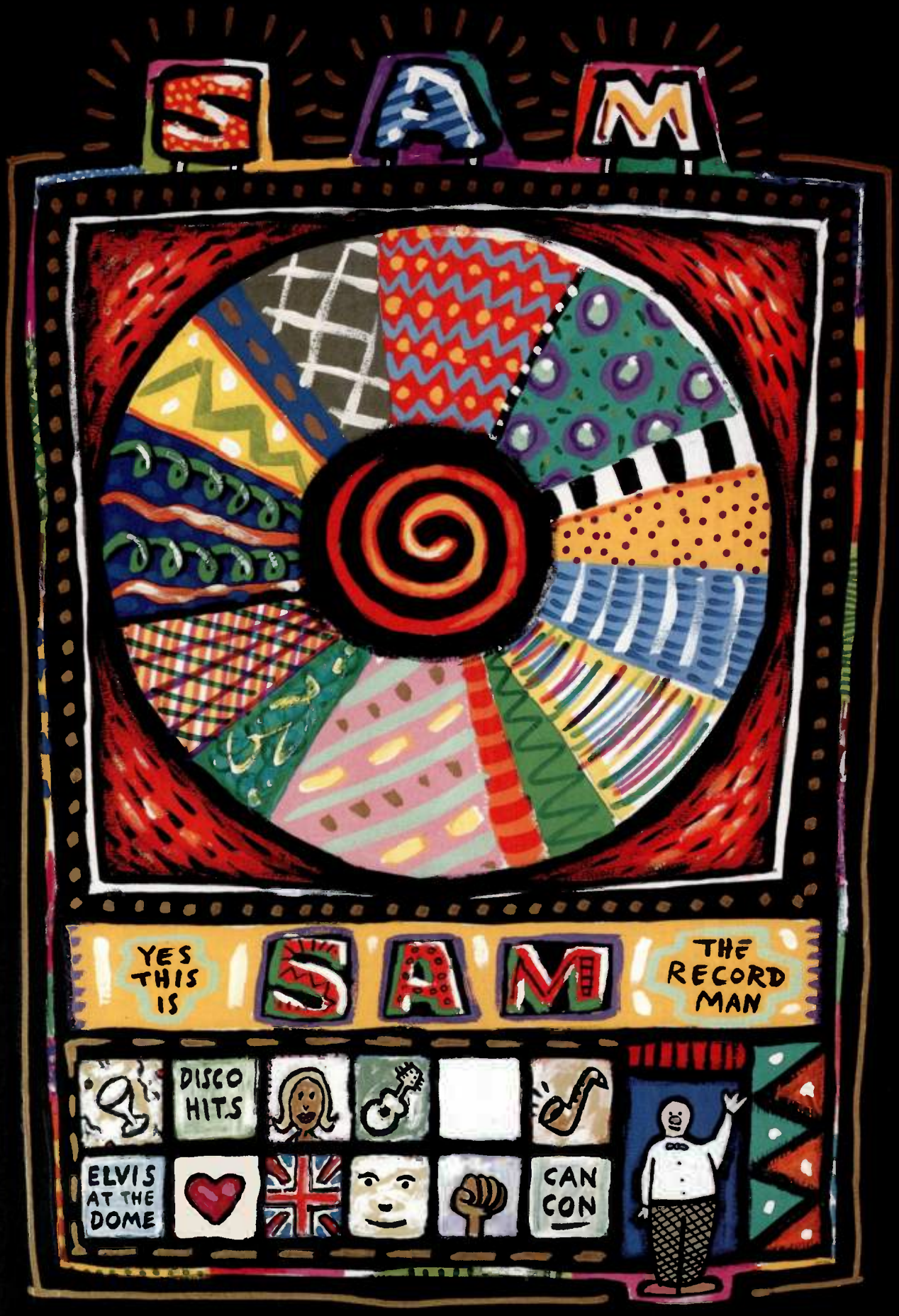

SAM
YES THIS IS
SAM
THE RECORD MAN
DISCO HITS
ELVIS AT THE DOME
CAN CON
SWINGHAMMER

Would You Buy a Used Planet From This Man?

by DAN HUGHES

ILLUSTRATION BY LJUBA LEVSTEK

More and more celebrities are leading pollution clean-up campaigns. Some say they make the pro-environment movement more effective. Some say they get in the way.

Save the whales. Make love not war. Give peace a chance. These watchwords had a simple charm about them in the 1970s. As we enter the 1990s the charm has turned into panic. Save the planet. Meat is murder. Don't bungle

the jungle. It's the end of the world as we know it.

The crusade of the decade is to continue to fight the ever-escalating damage we've inflicted upon the planet's air, water, forests and animals. Leading the campaign are pop singers and movie stars eager to be seen as caring, responsible, legitimate. Paul McCartney promoted the environmental group Friends of the Earth during his recent North American tour. Sting toured the world raising funds to save the Brazilian rainforest. Midnight Oil singer Peter Garrett almost toppled Australia's political giants when he ran as a candidate for the Nuclear Disarmament Party in the 1985 general election. The Grateful Dead and actors Emilio Estevez and Meryl Streep lobby against the use of pesticides. 10,000 Maniacs, Howard Jones, River Phoenix and *Golden Girls*' star Rue McClanahan perform for animal rights. Bruce Cockburn's "When A Tree Falls" banged the rainforest drum. Tom Petty included a rider in his touring contract insisting his band and road crew not be served refreshments in non-biodegradable styrofoam cups. Brat pack actor Judd Nelson rode the Hollywood Clean Water Caravan and more than two dozen artists banded together last spring on the *Rainbow Warriors* album — a double-record set, named after Greenpeace's ship, designed to raise money and awareness for the organization.

Is all this star-studded concern for the environment actually helping? More importantly, are celebrities appropriate spokespeople? We saw what happened when vegetarian singer Chrissie Hynde made an off-the-cuff remark about "firebombing" McDonald's: the next day a McDonald's restaurant was bombed by animal rights activists in London. And what of the others? Do they know what they're talking about, or are they doing more harm than good? And what about all that publicity?

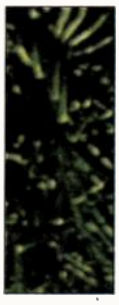
McCartney is the first to admit that "sure, there's publicity involved, but there's also genuine concern. During my show I made one announcement, telling people they should let their politicians know they want to live on a clean earth." McCartney also put his money where his mouth is by giving Friends of the Earth a large donation at the end of his tour.

The *Rainbow Warriors* project, featuring the donation of previously released songs by artists like U2, Sting, Peter Gabriel, Bryan Adams, Dire Straits, Eurythmics and Simple Minds was strictly a fundraiser and exposure vehicle for Greenpeace. As such it achieved its goals very successfully. The Russian version of the album, entitled *Breakthrough*, hit the untapped Soviet market with *glasnost sales* of more than two million copies. Included in the album was a write-in form encouraging people in the Soviet Union to join the organization. According to Greenpeace, 10,000 applications were received in the first week alone.

"This was a major project tied to Greenpeace's effort to establish ourselves in the East," says Michael Manolson, executive director of Greenpeace in Canada. "It's very much a part of our entry into the Soviet Union. The money raised from the sale of the album will be in rubles, to develop Greenpeace in the Soviet Union."

While sales in Europe were good, topping more than 125,000 copies in Britain, the album has not fared nearly as well in Canada, selling little more than 15,000 copies in its first two months of release.

A reason for lacklustre North American sales could be benefit burnout. "Frankly, I'm a little bored of the idea of concerts for causes," Sting said while campaigning in New York for the Rainforest Foundation. "Even though we want to raise public awareness, we don't want to confuse it with rock 'n' roll."

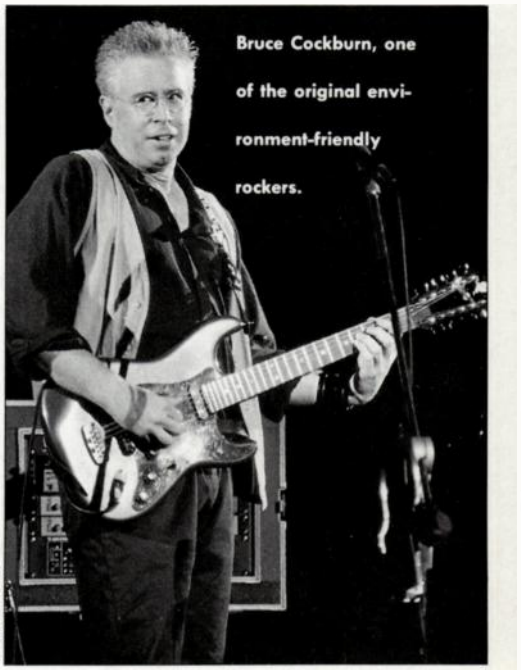


Frankly, I'm a little bored of the idea of concerts for causes...even though we want to raise public awareness, we don't want to confuse it with rock 'n' roll. — *Sting*

Sting is right. Although he has done his fair share of finger wagging at concerts, he realizes the complexities of the rainforest question would be lost in the rough-and-tumble glare of the pop music game. Instead, the singer spent two months meeting with bankers and world leaders to raise $3.5 million for the London-based foundation, which hopes to turn three existing Indian reservations into a national park. To help marshall funds, Sting wrote the book *Jungle Stories, The Fight For The Amazon* along with J. P. Dutilleux, a Belgian filmmaker whose film about Amazonian Chief Raoni was nominated for an Oscar. During an extensive exploration of the region, Chief Raoni showed Sting how cattle ranching, forest logging and iron mining threaten Amazonia's 1,600 species of birds and one million species of plants and animals.

When Sting did a *Jungle Stories* book-signing in Toronto last May, he sold 600 books in 45 minutes. Across Canada, the book sold over 6,000 copies, raising about $130,000 in six weeks. To ensure that the Rainforest Foundation benefited from the sale of *Jungle Stories*, Sting donated his own money to help finance the promotional tour.

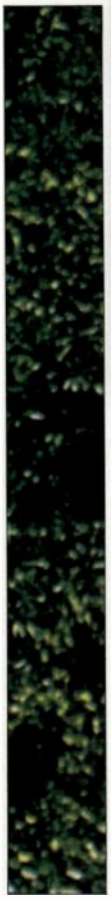
Should Sting have been the one to write this book? Maybe not, but he did have well-informed help and by putting his name to the cause you can bet more people paid attention.



Bruce Cockburn, one of the original environment-friendly rockers.

LOUIE DEFILIPPIS

Brazil isn't the only country being criticized for its deforestation techniques. Here in Canada the Cowboy Junkies played a benefit concert in Toronto to aid the Temagami Indians' battle against



PHIL REGENDANZ

Neil Osborne of 54-40 is Canada's most vocal musical supporter of Greenpeace.

Dan Hughes is a Toronto-based writer for CBC-TV's Street Cents.

loggers, and Parachute Club recorded "Big Big World" to draw attention to the potential destruction of B.C.'s Stein Valley.

The question, it seems, is not whether celebrities should get involved in causes, but what their roles should be. "People would rather hear Brigitte Bardot speak about seals than someone less known," says Cowboy Junkie Margo Timmins. "When I get concerned is if it isn't a burning issue and you just do it for publicity. I'm not an expert. I know in my heart it's wrong to cut down trees but I don't want to become a spokesperson. My job is to make good music, bring people in and raise money."

But activism has become chic, with some Hollywood publicists sending young clients like teen heart-throb Corey Feldman — who wore black every day of 1987 "as a symbol of anti-racism" — to rallies and demonstrations just to be photographed by the press or land a spot on *Entertainment Tonight*.

"The way television works," offers Timmins, "is they want to interview Rob Lowe because he's cute and famous instead of Joe Blow, who's worked with Amnesty International all his life. When I'm watching something like that I want to know more about Amnesty International and I'd rather hear Joe Blow talk about it because he knows what he's saying.

"A lot of it has to do with the artists themselves. I think they should have the guts to say 'I really don't know that much about it. Why not ask Joe Blow?' Unfortunately, a lot of artists have huge egos and like to act as spokespersons."

The question of artist credibility poses a dilemma for Greenpeace, which has seen its membership climb from 70,000 in 1987 to 100,000 in 1988 largely due to projects like the *Rainbow Warriors* enterprise. In 1989 more than 50,000 new members signed on, boosting the budget from $2.7 million to $6.2 million in one year. When Georgia rock band R.E.M. last toured North America Greenpeace actively recruited at each concert, just as Amnesty did on U2's 1987 world tour. Though the initial response was disappointing for Greenpeace — a sold-out show of more than 15,000 fans in Toronto garnered few more than 50 new members, with similar results in Montreal — the residual publicity remains valuable. "It wasn't a massive success," says one Greenpeace spokesperson. "But it was more about exposure than anything else."

Manolson sees the credibility question as a delicate balance: "Are you going to say 'You're an entertainer, so you can't be involved in issues'? I couldn't comment on how well a performer thinks out his involvement. Bryan Adams, I know, has a deep, sincere commitment to the issues. He's made efforts in his personal life with recycling. At a distance, I'd say the artists have been careful. There's been an effort to get the issues out without grandstanding. It's a difficult line."

For many performers, the criticism that it's become cool to care is too easy. And it ignores the issues at hand. "I think there's a reaction from people who are afraid of the issues raised by Greenpeace," says Neil Osborne, a Greenpeace member and singer with Vancouver's 54-40. "They like to say an artist is not pure with an issue. Who cares? We're talking about specific issues like acid rain. No one can know everything about it and be completely pure.

"I talk to people about issues in Latin America and they immediately want to know more about it. They want to know what they can do. In your everyday life, it's sometimes hard to make the effort to sign up or do your part, but at a rock concert you'll be less hesitant. It's a more relaxed atmosphere and it works. You have to make it easy for people to get involved."

Away from the photo opportunities and style magazines are the stars who work quietly and diligently. Bruce Cockburn has taken part in several unpublicized Greenpeace actions on the Great Lakes and Thunder Bay. "In many ways, Bruce's involvement comes down to his being a very committed activist," says Manolson. "He didn't join us like it was a benefit thing. He didn't have to do it as Bruce Cockburn The Celebrity."

Another dedicated behind-the-scener is Robert Redford, whose Institute for Resource Management is a Salt Lake City think tank committed to finding new approaches for solving environmental problems. The institute is a forum where leaders of industry, environmental groups and government discuss conflicts and search for common ground. In 1985, the institute sponsored a conference between oil companies looking to drill in areas of the Bering Sea and environmentalists who felt the areas were important to our ecology. After several tense meetings and lengthy negotiations, both sides agreed on which areas should be drilled.

The theory is simple enough. We can't reach a common future with hardline positions and the many questions raised by environmental issues can't be answered with simple songs and slogans. The solution, if one can be found, won't arise from the concert stage, but in a great global game of give and take. Celebrities, however, do have a role to play. They can lead us to the experts who in turn can inform and motivate us to act. Responsibly. Save the world. Coming soon to a planet near you. ◀

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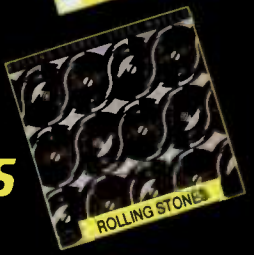

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RENEGADE ROMANTIC,
A&M Records
PAUL JANZ
Pop goes Paul again. This Vancouverite has the pop formula down to a fine art and his latest album is another solid collection of the upbeat (sometimes bordering on rock) melodies that have earned him Junos and widespread radio play in the past. Most of the lyrics are based on love and long-term relationships but on the raunchier "Saddle Up," Janz deviates from his tears and tender touches and has a little fun.

WHERE THE BLUE MOON RISES, Quantum Records
STEVE FOX
Smooth, melodic, non-threatening rock. Very comfortable, easy record, like a favorite sweater. Many of the album's tracks have a slight folk sensibility which isn't surprising since the Toronto-based Fox lists Stan Rogers as one of his main influences, along with The Police, Genesis and Joe Jackson. The band is comprised of Fox on guitar, brother Rick on keyboards, Vezi Tyyeb on guitar, Kim Brandt on bass and Jorn Anderson (who also plays with Alannah Myles) on drums.

A&M RECORDS
Paul Janz, master of the pop formula, has a new record called *Renegade Romantic*.

MAX AND DIZZY IN PARIS, A&M Records
MAX ROACH/DIZZY GILLESPIE
The French love their jazz and that feeling is reciprocal judging from the many fine recordings to come from that country. This release, the first time Roach and Gillespie have performed together in 30 years, is no exception. Their music is smooth and tight and included are surprising renditions of standards such as "Round Midnight."

UPTOWN, Current Records
MACHINATIONS
This band is apparently THE BIG THING in Australia. As the name of the Sydney-based band implies, the LP includes brassy funk dance tracks melded with a pulsing drum machine beat. Repetitive lyrics don't work on tracks like "Do It To Me": "Do it to me baby/Do it to me right/Do it to me baby right through the night," but lead singer Fred Loneragan keeps the attention on most others.

COLORCODE, Island Records
STEVIE SALAS
Guitar, guitar, guitar. Stevie Salas has been playing guitar with some heavyweights for the past five years, including George Clinton, Rod Stewart and on Was (Not Was)'s last album *What Up, Dog?* And it shows. With his debut album, Salas shows off his vocals and thoughtful songwriting skills, as well as his superb R&B guitar-slinging. While some tracks are best left to serious arena-rock guitar fans only, there are plenty of grooves that will hook anyone with a sense of rhythm.

WARD ONE: ALONG THE WAY, Chameleon
BILL WARD
Close to 20 years as the drummer for Black Sabbath has made Bill Ward into one of those heard-but-not-usually-seen forces in heavy metal music. His solo debut shows off his style, but unfortunately, on some of the harder-rocking tunes Ward's vocals are buried, as are Ozzy Osbourne's on "Bombers (Can Open Bomb Bays)." Tracks where the message comes through, like "Light Up The Candles (Let There Be Peace Tonight)," are mature and accessible.

WELCOME TO THE BEAUTIFUL SOUTH,
PolyGram Records
The Beautiful South
The Housemartins have gone south. Songbird Paul Heaton and former drummer Dave Hemingway share lead vocals, and are joined by new partners David Rotheray on guitar, Sean Welch on bass and David Stead on drums. The group smacks of Martin style but the manic we're-going-to-have-a-good-time-no-matter-what attitude has dissipated. Heaton still sounds like an overgrown choirboy, but his songs have gained depth, especially "Woman In The Wall," about the effects of alcoholism.

TEN SECONDS OVER TOKYO, Independent
First entry from a Toronto-based band that looks like Guns 'N Roses but sounds like R.E.M. meets Wall of Voodoo. Of the six-song selection, "Whole World's Gone Crazy" is the standout. All the tricks of modern meets retro — echo, reverb, folkie harmonies, tambourine — are mixed together and served up in a bright, punchy package. The production's a little weak, but cocky, broad vocals from singer Bil Eldridge and sizzling guitar from Tom Beaton give this album a swaggering confidence.

by Alison Broddle, Maureen Littlejohn and Bob Weeks

NETWORK
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Getting Stimulated:

ELIZABETH McGOVERN

"It was very difficult to pull off," says Elizabeth McGovern, pushing her thick, dark hair off her face. McGovern is referring to her role in the screen adaptation of Margaret Atwood's novel *The Handmaid's Tale*. She plays a rebellious firecracker named Moira, who ends up in a bordello because she refuses to become a handmaid — a euphemism for concubine. "It was an interesting script," says McGovern,"a great comment on the abortion rights question." Shot in South Carolina, the film was scripted by Harold Pinter and directed by Volker Schlondorff (*The Tin Drum*). It also stars Natasha Richardson, Robert Duvall, Faye Dunaway and Aidan Quinn.

McGovern, dressed in black silk pyjamas, is lounging on the hotel-room couch. She is reflecting on her experiences with the co-stars in her most recent movies. These include Mickey Rourke and Ellen Barkin in *Johnny Handsome*. "Ellen and I are polar opposites as people," she says of the feisty blonde (also seen in *Sea of Love*). "She is very driven. A sharp, funny person."

What does McGovern think of her leading men? She's played opposite Timothy Hutton in *Ordinary People*, Robert De Niro in *Once Upon a Time in America*, Sean Penn and Nicolas Cage in *Racing With the Moon*, Dudley Moore in *Lovesick* and Michael Caine in the upcoming black comedy, *A Shock to the System*. Does she have a favorite? "The one I'm working with at the time," she says coyly. Come on. "Well," she rolls her deep brown eyes, "Mickey isn't the perfectionist that De Niro and Sean Penn are. He's a lot more fun and tells great stories about his life." On the other hand, she concedes, "De Niro and Penn make you work harder. That's more stimulating."

Originally from Illinois, McGovern now lives in New York with Ivy, her Yorkshire Terrier. "You can walk on the streets in New York," she says, adding, "it's a cosmopolitan centre and there's more opportunity to do live theatre than in L.A." When speaking of her profession she exhibits a calm pragmatism. "I used to be afraid that my performances would be embarrassing or horrible. But I'm feeling that less as the years go on. I guess now I have more tools at my command." — *Maureen Littlejohn*

Elizabeth McGovern (right) stars in the film adaptation of Margaret Atwood's *The Handmaid's Tale*.

Front and Centre

"When I stopped playing competitive basketball after high school there was a void in my life," says Andy Garcia, the 30-ish Miami Beach native, who is best known for his role as Kevin Costner's sideman in *The Untouchables*. "So I moved to L.A. The competition isn't as healthy but it filled the gap."

Andy Garcia is a cop with a conscience in the thriller *Internal Affairs*.

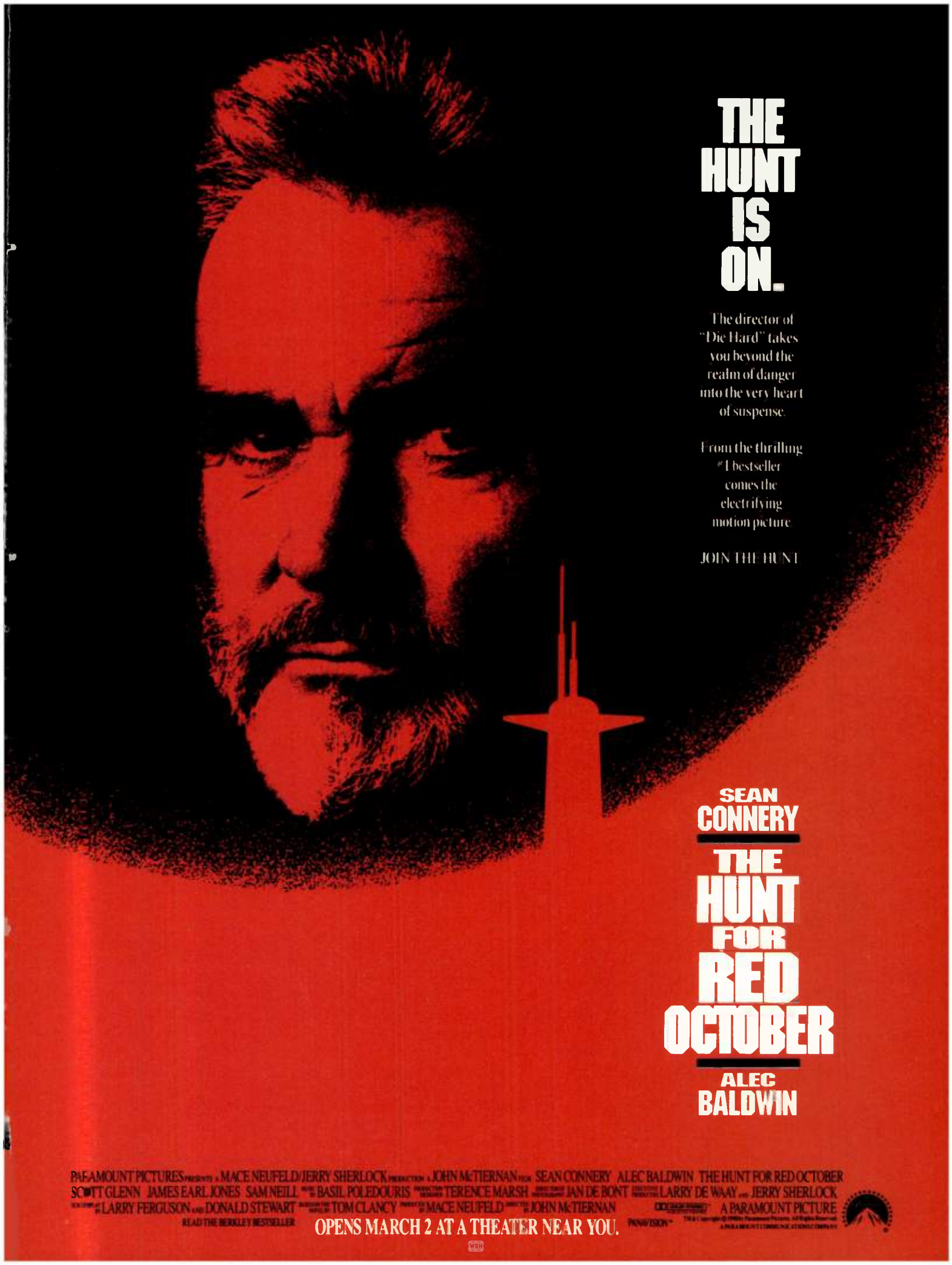
LUKE WYNNE/PARAMOUNT PICTURES

That was 12 years ago when the Cuban-born Garcia was struggling doing whatever film, stage and TV series parts he could get. Now he's one of Hollywood's young desirables, taking on sensitive-yet-macho parts in action/dramas like the upcoming *Internal Affairs* and *The Godfather III*. He sees the movie business as a spinning merry-go-round that's hard to climb onto and already full: "Right now I'm in the centre because I've got work," he says, obviously enjoying the ride.

Lately Garcia's saddled some of the carousel's finest horses. He plays a good cop who gets caught in a 'psychological triangle' with Richard Gere in *Internal Affairs*, a senate prosecutor in the thriller *A Show Of Force* (with Robert Duvall and Amy Irving), and Sonny Corleone's illegitimate son in the third part of *The Godfather* with Al Pacino (due for Christmas release). Although tight-lipped about his roles, Garcia admits his own life has never been quite as exciting.

In order to continue landing the great parts, he's keeping mum on a few trade secrets. Like his age. "The less an audience knows about your age, the more they accept you in a wide range of parts," he says. "Who knows? Maybe I'll be attracted to a part that's 20 years younger than I am."

And if the big screen doesn't work out, would he return to the high-tops and hoops? "I'm only 5'11"," he laughs. "Nowadays that's not going to get you very far." — *Alison Broddle*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PANAVISION

David Byrne

FOLLOWING SUIT

The old male standard is out of the closet.

by ROSIE LEVINE

David Bowie

CAPITOL RECORDS

DEBORAH FEINGOLD FROM THE BOOK *ROLLING STONE: THE PHOTOGRAPHS*, SIMON & SCHUSTER/GENERAL PUBLISHERS.

Call it a sign of the times. The suit, synonymous since the '60s with acquiescence to authority, has been stashed at the back of the closet for the past three decades. Weddings or funerals were the only time a reluctant male would take it out of mothballs. But as *thirtysomething*-ish suspenders and power ties have come into vogue, it's only natural that the suit (no polyester, please) should follow.

"It never really went away," says singer Billy Newton Davis. "It's just that the '60s generated such an anti-establishment attitude, and a suit and a haircut *was* The Establishment. Now, people in the music and movie business who want to make a statement will do so with a Jean-Paul Gaultier, instead of a pair of scruffy Levi's."

The suit had its origins with the Northeastern college students of America in 1910, when they adopted the rah-rah suit as a symbol of the Ivy Leaguer. Variations on the theme included the jazz suit, inspired by youthful dance crazes like the Charleston, and in the '30s it eventually re-appeared as the tuxedo.

For decades, masculine clothing parameters — lapel width, fabric, color, shoulder silhouette, double or singled-breasted, one, two or three buttons — varied as often as the length of women's hemlines (and they call us fickle!). Dance fads, the Prince of Wales, fave movie stars, world wars and The Depression all had their effects on men's fashion.

The zoot suit of the '40s, with its wildly exaggerated padded shoulders, was the precursor to Talking Head David Byrne's Big Suit, worn during the band's *Stop Making Sense* tour. This bizarre suit, so appropriate for Byrne, was also known years ago as the badge of the hoodlum by its detractors. According to *Esquire*, it had its origins on the drawing-board of cartoonist Al Capp, whose Li'l Abner "traded in his too-small, too-tight suit for one cut full and roomy because to him the excess cloth was a sign of affluence." Big suit, little man?

Suits are not for men only. Hollywood's silver screen sirens, Marlene Dietrich, Lauren Bacall, Veronica Lake and Katharine Hepburn have made a very suitable impression on women's fashion designers. These liberated, sultry goddesses of celluloid bobbed their hair, lit up their cigarettes and donned mannish suits; role model behavior attributed to the war which left females in charge of the homeland. Current designer Donna Karan calls her man-styled look "aggressive sensuality."

It was during the '50s that the Ivy Leaguer sack suit (single breasted, three button, natural shoulders) was mass produced by New York's Brooks Brothers, and it's this style that's now being touted by the fashion industry as the "in" look for the contemporary man.

The '60s toppled tradition in almost every field from fashion to art. The Beatles invaded North America with their tidy suits, boots, and mop-top haircuts. Then psychedelia began to rule and a generation of youth "Just Said No!" to "straight." The Rolling Stones personified the style for a while with high-buttoned, double-breasted jackets, colored body shirts, floral ties, wide belts and low-rise trousers.

Robert Palmer, who was "Sneaking Sally Through the Alley" in the mid-'70s, seemed out of step with the times, draped in Italian-inspired continental tailoring. Britain's Bryan Ferry was cool in suits too, the antithesis of that era's punk-rockers. The *Young Americans* David Bowie championed white ice cream suits and followed through to Tin Machine pin-stripes.

The last word on chic goes to fashion dandy Tom Wolfe, author of *Bonfire Of The Vanities*. In an interview with *Arena* magazine, Wolfe comments, "I almost always wear a collar-and-tie, and lately, a double-breasted suit, regardless of the weather. Where I grew up, all the men wore seersucker jackets with big half-moon sweat stains under the armpit. I thought they came that way."

Whether made of solid, dependable tweeds or shiny silk, this male tradition will not go away. Like it or not, you've got to suit yourself. ◀

Rosie Levine is a regular NETWORK *contributor and a social columnist for Toronto's* Now *magazine.*

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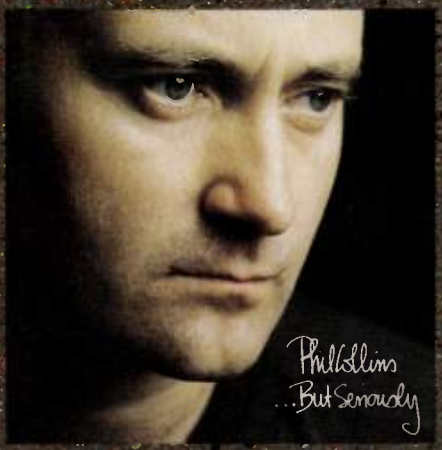

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Requests must be legible and provide as much information as possible — i.e. — title, artists, label and format (LP, cassette or CD). Along with your request, you must include a self-addressed, stamped (38¢) envelope OR YOU WILL NOT GET A RESPONSE.

Song lyrics cannot be traced, nor can 45s. Also unavailable is information on fan clubs, upcoming releases, merchandise (posters, T-shirts, etc.) and artists' lifestyles.

Send your request to "Dear Sam"
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HANDY HERBIE

I have tried unsuccessfully to locate the following albums and would greatly appreciate any information you might provide. The first recording is called *Mr. Hands* by Herbie Hancock and I think it is a Columbia release. The other is *Twins* by Jaco Pastorius. I would like them both in LP format if possible.

John Martins
Toronto, Ontario

One out of two ain't bad. Mr. Hands *is indeed available from Columbia but only as an import from CBS U.K. and, for some reason, only in the cassette format. Guess those LP shipping costs were getting out of "hand." Your other request yielded a big blank, but it did turn up an album of the same name by fellow jazzman, Ornette Coleman.*

ON THE LEVEL

I'm a big Level 42 fan and I hope you can hunt down two tough-to-find 12" singles. Both are Polydor releases from a few years back. The titles are "Turn It On," released in '81, and "Are You Hearing (What I Hear)?," released in '82. I would really appreciate you finding either or both of these for me.

Jonathan Howells
Islington, Ontario

Unfortunately the old catalogue of this band has been levelled off by the record company and both of these singles are no longer available.

POLISH POWER

I am a Polish journalist specializing in the music world. For 18 years I have had my own Sunday music column in a Polish daily for youth (with a circulation of 600,000) called *Sztandar Mlodych*.

In my column I have been presenting the most interesting and important music publications, *NETWORK* among them. I regret that I am only a chance reader of your magazine as unfortunately my country belongs to Europe only in a limited sense and that does not include communications, information or currency. However, I try to use in my work the fascinating information I find in *NETWORK*, with all the copyright provisions, of course.

Dariusz Michalski
Warsaw, Poland

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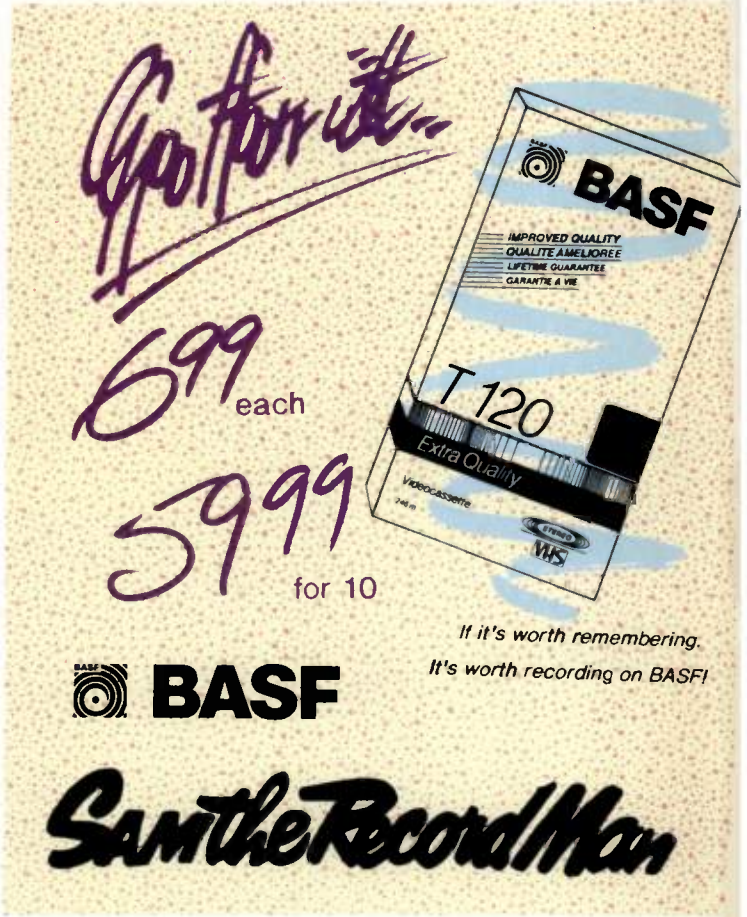

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POP

	ARTIST	TITLE	LABEL
1.	MILLI VANILLI	*Girl You Know It's True*	(BMG)
2.	NEW KIDS ON THE BLOCK	*Hangin' Tough*	(CBS)
3.	PHIL COLLINS	*But Seriously*	(WEA)
4.	JANET JACKSON	*Rhythm Nation 1814*	(A&M)
5.	MOTLEY CRUE	*Dr. Feelgood*	(WEA)
6.	ALICE COOPER	*Trash*	(CBS)
7.	YOUNG M.C.	*Stone Cold Rhymin'*	(MCA)
8.	BAD ENGLISH	*Bad English*	(CBS)
9.	PAULA ABDUL	*Forever Your Girl*	(A&M)
10.	AEROSMITH	*Pump*	(WEA)
11.	THE ROLLING STONES	*Steel Wheels*	(CBS)
12.	SOUL II SOUL	*Keep On Movin'*	(A&M)
13.	NEW KIDS ON THE BLOCK	*New Kids On The Block*	(CBS)
14.	ALANNAH MYLES	*Alannah Myles*	(WEA)
15.	LINDA RONSTADT	*Cry Like a Rainstorm, Howl Like the Wind*	(WEA)
16.	TRACY CHAPMAN	*Crossroads*	(WEA)
17.	BILLY JOEL	*Storm Front*	(CBS)
18.	VARIOUS	*Phantom of the Opera Soundtrack*	(PolyGram)
19.	RITA MacNEIL	*Rita MacNeil*	(Virgin)
20.	TOM PETTY	*Full Moon Fever*	(MCA)

JAZZ

	ARTIST	TITLE	LABEL
1.	HARRY CONNICK JR.	*When Harry Met Sally*	(CBS)
2.	MILES DAVIS	*Amandala*	(WEA)
3.	DAVE GRUSIN	*Migration*	(GRP)
4.	EARL KLUGH	*Solo Guitar*	(WEA)
5.	DR. JOHN	*In A Sentimental Mood*	(WEA)
6.	LEE RITNOUR	*Colour Rit*	(GRP)
7.	TUCK & PATTI	*Love Warriors*	(WEA)
8.	PAT METHENY	*Letter From Home*	(WEA)
9.	YELLOW JACKETS	*Spin*	(MCA)
10.	WYNTON MARSALIS	*The Majesty of the Blues*	(CBS)

Sam the Record Man

ALTERNATIVE

	ARTIST	TITLE	LABEL
1.	DAVID BYRNE	*Rei Momo*	(WEA)
2.	JOHN LEE HOOKER	*The Healer*	(A&M)
3.	MICHELLE SHOCKED	*Captain Swing*	(PolyGram)
4.	LAURIE ANDERSON	*Strange Angels*	(WEA)
5.	GIPSY KINGS	*Mosaique*	(WEA)
6.	N.W.A.	*Straight Outta Compton*	(Electric)
7.	SKINNY PUPPY	*Rabies*	(Capitol)
8.	THE JESUS AND MARY CHAIN	*Automatic*	(WEA)
9.	THE CURE	*Disintegration*	(WEA)
10.	EAZY-E	*Eazy Duz It*	(Electric)

Printed in USA

DANCE

	ARTIST	TITLE	LABEL
1.	JIVE BUNNY & THE MIX-MASTERS	*Swing the Mood*	(WEA)
2.	TECHNOTRONIC FEATURING FELLY	*Pump Up the Jam*	(Capitol)
3.	THE 2 LIVE CREW	*Me So Horny*	(WEA)
4.	SOUL II SOUL	*Back to Life*	(A&M)
5.	LIL LOUIS	*French Kiss*	(CBS)
6.	YOUNG M.C.	*Principal's Office*	(MCA)
7.	JANET JACKSON	*Rhythm Nation 1814*	(A&M)
8.	MILLI VANILLI	*Blame It On the Rain*	(BMG)
9.	SEDUCTION	*Two To Make It Right*	(A&M)
10.	HEAVY D. AND THE BOYZ	*Somebody For Me*	(MCA)

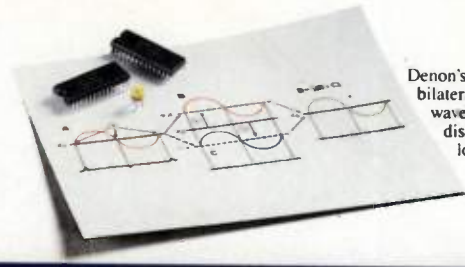
VIDEO SALES

	TITLE	LABEL
1.	*Honey, I Shrunk the Kids*	(Touchstone)
2.	*Indiana Jones and the Last Crusade*	(Paramount)
3.	*Lethal Weapon II*	(Warner Bros.)
4.	*Bye Bye Blues*	(CF)
5.	*Uncle Buck*	(MCA)
6.	*New York Stories*	(Touchstone)
7.	*Turner and Hooch*	(Touchstone)
8.	*Do the Right Thing*	(MCA)
9.	*An Affair to Remember*	(CBS/FOX)
10.	*Desk Set*	(CBS/FOX)

NETWORK NIGHTS

The first NETWORK Nights concert presentation packed Toronto's Diamond club to the rafters. 1) Ian Hunter: A rockin' older dude. 2) NETWORK Managing Editor Maureen Littlejohn introduces opening act, Steve Jones. 3) Steve Jones shows few traces of being a Sex Pistol.

Starting with the first digital recording of music in 1972, Denon has produced an unbroken string of digital audio breakthroughs.



Denon's LAMBDA processor bilaterally offsets the digital waveform to eliminate the distortion that occurs when low-level waveforms cross the zero line.

The LAMBDA Super Linear Converter: Another significant digital audio first from the first company to record music digitally.

Denon's CD player innovations include the Super Linear Converter, the 20-bit digital filter, the real 20-bit converter and noise-shaping filter circuitry.

Denon's latest digital advancement is the LAMBDA Real 20-Bit Super Linear Converter in the DCD-1560. The LAMBDA system's digital offset processor and dual 20-bit converters eliminate the most common source of distortion in CD players: the zero crossings of low-level signals.

Denon's consistent leadership in digital audio technology may explain why earlier generation Denons often sound better than current competitors' models. And why a leading hi-fi journal found that a moderately-priced Denon equalled or outperformed all others tested, including machines costing over $1800.

What makes Denon CD players better? Perhaps it's that Denon performs every step in the music chain from recording artists through pressing CDs. And that Denon has concentrated on one thing and only one thing for 80 years.

Music.

DENON

DESIGN INTEGRITY

DCD-1560 shown with the optional side panels available for most Denon models.
Prices quoted are manufacturer's suggested retail prices and may vary.

Denon Canada Inc., 17 Denison St.
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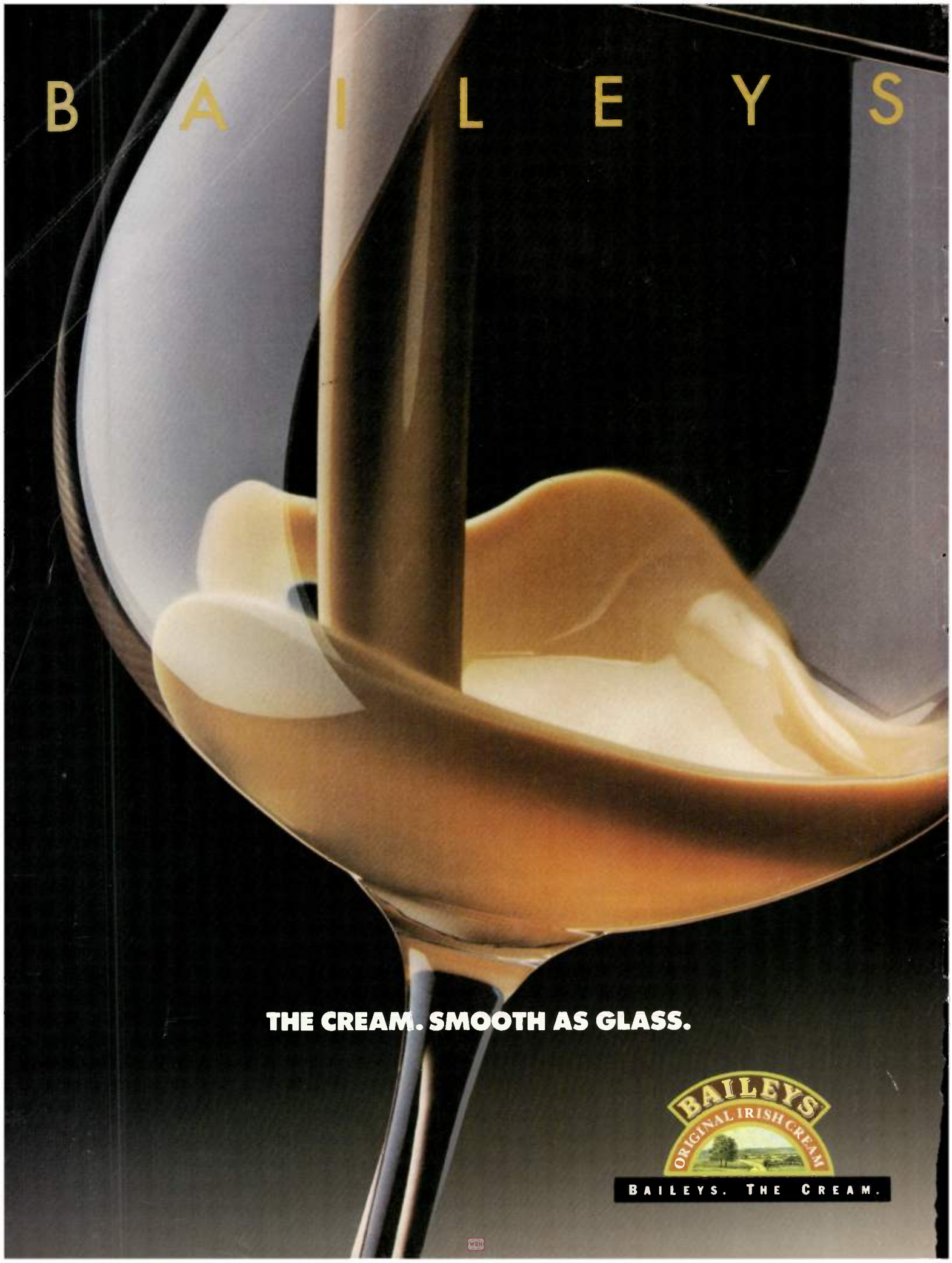
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